

PC 2111

.D69

Copy 1

DRURY'S RECREATIVE FRENCH GRAMMAR.



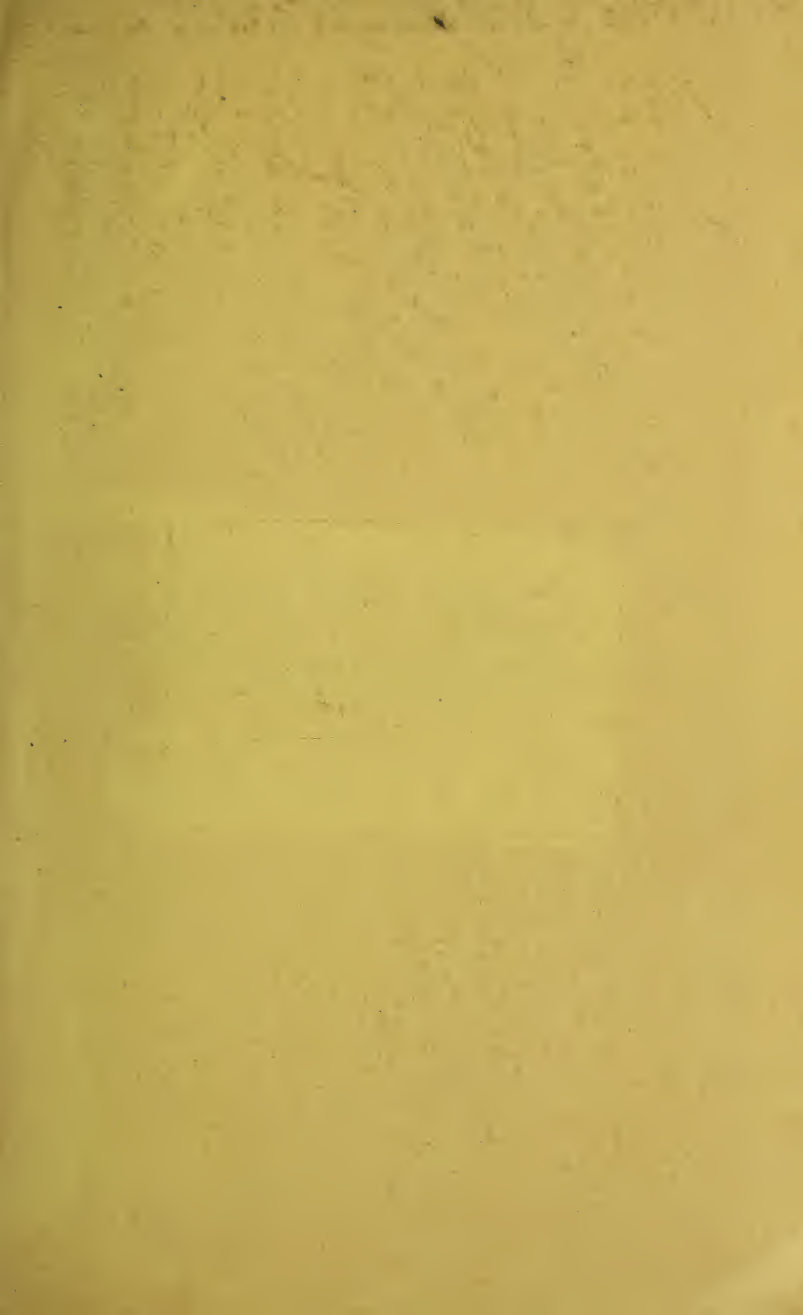
THE WAY TO
LEARN FRENCH.
PRICE ONLY

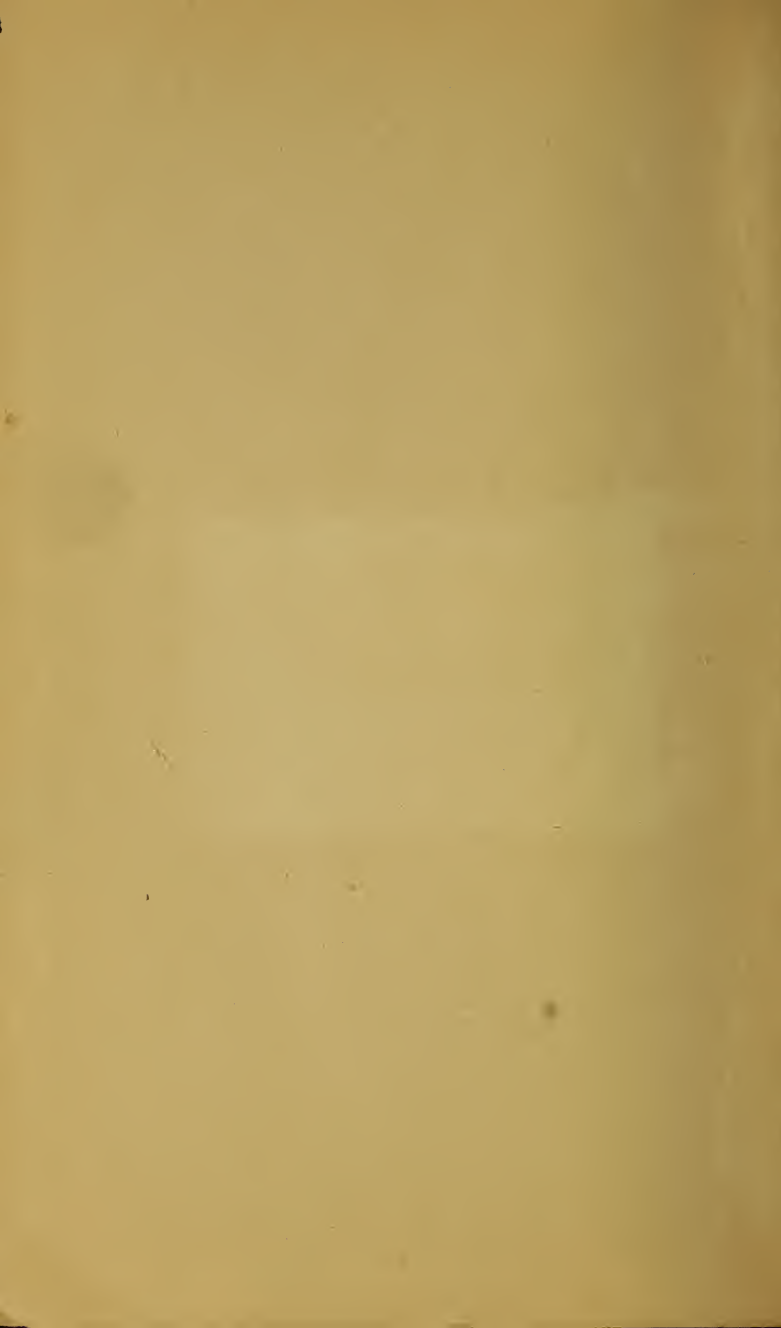
1/6

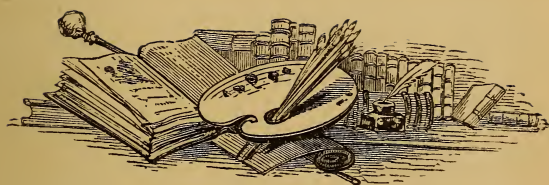
LIBRARY OF CONGRESS.

PC 211
Chap. Copyright No.
Shelf. D 69

UNITED STATES OF AMERICA.







THE AMERICAN IN FRANCE.



A CONVERSATION UNDER DIFFICULTIES.

“Never go to France unless you know the lingo,
For if you do, like me, why you’ll repent, by jingo.”
TOM HOOD.

Why even the little children in France speak French !' —ADDISON.



DRURY'S RECREATIVE FRENCH GRAMMAR;

BEING

IN AN AMUSING POINT

OF VIEW, IT IS

ALIKE SUITABLE

FOR

SCHOOL, YOUTH, OR THE ADULT,

BY EDWARD JAMES DRURY.

With numerous humorous Woodcuts.

ALSO A CONCISE GUIDE TO PARIS.

NEW YORK:
SCRIBNER AND WELFORD.

1883.

39 00
110 00

PC2 III
.II 69



The author desires to call attention to some opinions of the press, shown at the end, which had reference to his formerly "COMICAL FRENCH GRAMMAR;" he thinks they may be accepted as peculiarly favourable to it. The Edition has since then been sold out.

It did seem to him however there was an idea then prevalent, that had a similar kind of grammar suitable for schools and scholars appeared, it would have been most acceptable. He has therefore revised it, striving to make it adaptable alike for youth and adult without destroying its originality or comicality.

To distinguish the present edition from the former one, he has altered the title to that of "RECREATIVE FRENCH GRAMMAR," which is easily to be understood, free from dry superfluities, yet full of everything necessary for a sure acquisition of the French language in a month, but only by those who will trouble themselves to go carefully and earnestly through it.

All translations of examples from the French into English are rendered literally, so that the student may become accustomed to the general formation of French sentences.



"Knowledge the wing wherewith we fly."
SHAKESPEARE.

"*Novelty is the great parent of pleasure.*"—SOUTH.

"*Les grammaires: peut-être y a-t-il de la témérité à en vouloir grossir le nombre.*"—NOËL AND CHAPSAL.

INTRODUCTION.

THE French language is divided into parts of speech just the same as the English. Good English scholars will, of course, find the least difficulty in acquiring French. The knowledge of grammar is indispensable to the free use of any language. This his French grammar, without attempting anything more than novelty itself, the author has striven to make as pleasing as it is possible for dry, nasty stuff to be, by leaving out trifling distinctions and superfluities, too many peculiarities and comparisons—thus making it as simple as it is possible for a real grammar to be.

If "milk for babes" be the best nourishment, whether they are adults or just born, then the following lines will describe grammar better than anything else, for when once learned, they are never forgotten.

Three little words you oft may see,
Called **Articles** ; as : *A, An, The.*
Noun is the name of anything,
As : *Sky, Earth, Spirit, Tea and Gin.*
An **Adjective** describes a Noun,
As : **My Dog, *Her Dog ; Great, Small, Brown.*
In place of Nouns do **Pronouns** stand,
As : *I, You, He,* would kiss her hand.
Verbs speak of actions *being* done,
As : *Eat, Drink, Speak, Sleep, Kiss, Sigh, Stun.*
How things *are* done sly **Adverbs** tell,
As : *Slowly, Smoothly, Sweetly, Well.*
And **Prepositions** come before
Their Nouns ; as : *On, Behind* the door.
Conjunctions join two words together,
As : *Man and Woman, Wind or Weather.*
But **Interjections** show surprise,
As : *Ah, how pretty ! Oh, what eyes !*
The whole are termed nine parts of speech,
Which all should learn if France they'd reach.

* *My and Her in the English language are Pronouns, but in French they are Adjectives.* (See p. 33.)

The very best reading-book is either a French Bible or Prayer Book (Protestant and Catholic versions may be purchased cheaply). The quotations in such are very familiar, and the language pure ; so that by the frequent use of the sentences and prayers, they become indelibly impressed on the memory.

The examples in this Grammar have been extracted from noted French authors.

No one need be under the impression that French is difficult to learn : if students will thoughtfully and carefully peruse my grammar they will be sure to find instruction and recreation combined, bearing in mind always, that no beaten track has been followed, but that comicality and originality are considerably mixed up with utility and reality.

E. J. DRURY.



Un nouveau jeu de cartes, le jeu de beautés ; qui gagne ?
A new game of cards, the Game of Beauties ; who wins ?

Une main remplie de beautés est sûre de gagner : a hand-full of beauties (or court cards) is sure to win.

J'aimerais mieux voir entrer chez moi une jolie femme, qu'un vilain créancier—I would like better to see (to) enter my home a pretty woman than an ugly creditor.



FRENCH GRAMMAR.

THE French language consists of twenty-five letters, pronounced thus : *Ah, Bay, Say, Day, A, Eff, Zhay, Ahsh, E, Zhee, Kah, Ell, Emm, Enn, O, Pay, Keu, Air, S, Tay, Eu, Vay, Eexe, Yee, Zed.*

Vowels are *A, E, I, O, U, Y*, pronounced *Ah, A, E, O, Eu, Yee.*

There are but two Genders, Masculine and Feminine. Parts of Speech are Article, Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, Interjection ; the first five are declinable, the remaining four do not alter.

ARTICLES.

ARTICLES DISTINGUISH NOUNS.

1st is the Definite : *le*, for masculine, *la*, feminine, singular ; *les*, plural, for both genders, meaning *the* ; as, *le père, the father* ; *la mère, the mother* ; *les enfants, the children.*

2nd is the Indefinite : *un*, masculine ; *une*, feminine, meaning *a* or *an* ; as, *un homme, a man* ; *une femme, a woman.*

3rd, Partitive : *du*, masculine, *de la*, feminine, singular ; and *des*, plural ; meaning *some* in the Affirmative, and *any* in the Interrogative and Negative ; *du pain,*

some bread; *de la viande*, some meat; *des enfants*, some children.

4th, Contractive: being a contraction of the Definite Article, and the Preposition *de* or *à*; such as, **du** for *de le*, singular; and **des** for *de les*, plural; meaning, *of*, or *from the*; **au**, for *à le*, singular; **aux**, for *à les*, plural; meaning *to*, or *at the*; as, Avez-vous coupé **du** pain (not, *de le* pain), have you cut **of the** bread? Avez-vous mangé **des** noix? (not, *de les* noix), have you eaten **of the** nuts? j'ai donné mon pain **au** garçon (not, *à le* garçon), I have given my bread **to the** boy; j'ai donné des ordres **aux** domestiques (and not, *à les* domestiques), I have given orders **to the** servants.

Mem.—The Partitive Article is so termed because it denotes **fractionally**: *some* or *any*, *portion*, *piece*, *bit* of anything; *affirmatively*: il a *du* pain, *de la viande*, et *de l'argent*; he has *some* bread, *some* meat, and *some* money, in the singular sense; and, il a *des* fils, *des* filles, et *des* amis: he has *some* sons, *some* daughters, and *some* friends, in the plural. *Interrogatively*: a-t-il *du* pain, *de la viande*, ou *de l'argent*? has he *any* bread, *any* meat, or *any* money?—singular: a-t-il *des* amis?—has he *any* friends? plural: or, Avez-vous donné *des* ordres? have you given *any* orders (to the servants)? In a Negative sense, **de** or **d'** is made use of in place of the Article; as, il n'a pas *de* pain, *de viande*, *de pommes de terre*, ou *d'argent*; he has not *any* bread, *any* meat, *any* potatoes, or *any* money.

Some is always *expressed* in French *before* each Noun, whereas in English it is more frequently *understood*.

Le and *la* become **l'** (apostrophe) before a singular noun commencing with a vowel or silent H; also instead of *du*, or *de le* **de l'** is made use of; and for *au* or *à la*, **à l'**; the reason for these alterations is, that two vowels coming together cannot be properly pronounced, thus the Article's vowel gives way before the Noun's vowel, as: *l'enfant*, the child; *l'homme*, the man; *de l'eau*, of the water; *de l'horizon*, of the horizon; *à l'abîme*, to the abyss; *à l'hôpital*, to the hospital, masculine; feminine, *l'oreille*, the ear; *de l'âme*, of the soul; *à l'hospitalité*, to the hospitality.

Articles precede and can *only* be used with Nouns; contrary to the English language they are *always* repeated, no matter how many times they may appear in a sentence; as,

Le repos du père et de la mère fut troublé par les cris des enfants. The repose of the father and of the mother was troubled by the cries of the children.

REPETITION OF ARTICLES.



Mem.—The Preposition *de* must not be mistaken for the Article; it has not a fractional meaning, but it has a general sense of *some in a* quantity; and is also made use of when an Adjective of *quality* precedes a Noun instead of the Article; as :

Il y a *de bons* mariages, mais il n'y en a point *de délicieux*. There are *some good* marriages, but there are not any of delicious.

Il a *de bon* pain, *de bonne* viande, et *de bons* amis; he has *some good* bread, *some good* meat, and *some good* friends.

De or **d'** only, is made use of, irrespective of gender and number of the Noun, in the sense of **some** or **any**.

Again: the Preposition **de** is frequently used before Nouns and Verbs, but in a different sense; for further particulars see page 64.

De is also used *instead* of the Article, *after Adverbs of quantity*; *assez*, enough; *beaucoup*, many, much; *combien?* how many, how much? *moins*, less; *peu*, little; *plus*, more; as, j'ai *assez de* pain; *combien de* pain avez-vous? I have *enough of* bread; *how much of* bread have you?

NOUNS.

NOUN is the name of anything: Father, Mother, Love, Baby, Air, Cradle, Frying-Pan, Spirit, Napkin, &c., such are termed Common Nouns. Each one requires an Article, or Pronoun-Adjective, to aid declension, *i.e.* to show the genders, numbers, and cases (though repeated

many times in a sentence), as, *La vanité, la honte, et le tempérament font souvent la valeur des hommes, et la vertu des femmes.* *The vanity, the shame, and the temperament make often the bravery of some men, and the virtue of some women.* Should a Noun appear without an Article, &c., it will be found to have an Adjective or Adverbial sense, though poets do not always repeat them, so as to keep to metre. An Adjective will sometimes appear between them; as, *la jolie femme*, the  *pretty woman*; *les sept enfants*, the *seven children*. Proper Nouns, such as Names of Individuals, Rivers, Countries, may require the Article or not, according to custom; but practice, by perusing French books or newspapers, is the best method for such knowledge.

Nouns are declined into the *Nominative, Genitive, Dative*, and *Accusative* Cases, singular and plural, as follows; the Nominative and the Accusative are spelt alike:—

MASCULINE.		PLURAL.	
Nom.	<i>le père</i> , the father.		<i>les pères</i> , the fathers.
Gen.	<i>du père</i> , of the father.		<i>des pères</i> , of the fathers.
Dat.	<i>au père</i> , to the father.		<i>aux pères</i> , to the fathers.
Nom.	<i>l'homme</i> , the man.		<i>les hommes</i> , the men.
Gen.	<i>de l'homme</i> , of the man.		<i>des hommes</i> , of the men.
Dat.	<i>à l'homme</i> , to the man.		<i>aux hommes</i> , to the men.
FEMININE.		PLURAL.	
Nom.	<i>la mère</i> , the mother.		<i>les mères</i> , the mothers.
Gen.	<i>de la mère</i> , of the mother.		<i>des mères</i> , of the mothers.
Dat.	<i>à la mère</i> , to the mother.		<i>aux mères</i> , to the mothers.
Nom.	<i>l'âme</i> , the soul.		<i>les âmes</i> , the souls.
Gen.	<i>de l'âme</i> , of the soul.		<i>des âmes</i> , of the souls.
Dat.	<i>à l'âme</i> , to the soul.		<i>aux âmes</i> , to the souls.

NOTE.—*L'homme*, masculine, and *l'âme*, feminine Nouns, are declined with the same article in the singular, *i. e.*, with apostrophe ('); it is as before stated, the Article loses its own vowel before the Noun's vowel or silent H. Two vowels cannot go together without offending the ear.

Any Noun beginning with a consonant, or H aspirate, is declined like *père* and *mère*.

GENDERS.

The gender of French Nouns always has been an incomprehensible affair, and thought most difficult to learn. Why an inanimate object should be classified with Man and Woman is a puzzle to most students; in reality there is *not any difficulty*, for a thoughtful, steady mind is the *only* desideratum. To those who are desirous of learning the gender of a Noun whilst reading a French book I would say, *thoroughly learn and clearly understand the Articles and Pronominal-Adjectives*, which *alone* can decline Nouns. In this example, "*De la main, à la bouche se perd souvent la soupe,*" from *the hand to the mouth*, loses itself often *the soup*; there are three cases of the feminine Article, *de la, à la, la*, therefore the Nouns which follow are *feminine*. "*L'estomac (m) est le tombeau (m) de la vie*" (f). *The stomach is the tomb of the life*. "*Quand le vin (m) entre, la raison (f) sort.*" When *the wine enters, the reason goes out*. *Mon chien (m), my dog; sa femme (f), his wife.*

In correspondence it will be most important, because it would be downright stupid to write *him* for *her*, or *her* for *him*, whether in English or French.

Le précepte commence, mais l'exemple achève : The precept commences, but the example completes.

La politesse anglaise. The politeness English.

La politesse (f) de l'esprit (m) consiste à penser et à faire des choses honnêtes et délicates. The politeness of the mind consists to think (in thinking) and to do (in doing) of things honest and delicate.



GENDERS BY SIGNIFICATIONS AND TERMINATIONS.

Genders may be known by *significations* and *terminations*: every Noun which designates man is masculine, excepting *Altesse* (*His Highness*), *armée*, *brigade*, *cavalerie*, *estafette*, *Excellence* (*His Excellency*), *garde*, *gendarmérie*, *infanterie*, *Majesté* (*His Majesty*), *milice*, *patrouille*, *police*, *Sainteté* (*His Holiness*), *Seigneurie* (*His Lordship*), *sentinelle*, *troupe*, *vidette*, which require the feminine article; also note that the vowel E terminates each one. All names denoting woman are "feminine," excepting *Le beau sexe* (*the fair sex*), which very curiously is "masculine," as also is *un jeune tendron* (*a young "sprig of a girl"*), and a few other exceptions, such as the word "author" named below. Animal life has its distinct name for masculine and feminine, with some few exceptions, such as small birds, insects, and fish; for instance, *la souris* (the mouse) takes the feminine article (see page 15 for the masculine and feminine exceptions); but *le souris* (the smile), is masculine; *écho* is masculine (but *Echo*, a nymph, is feminine).

GENDERS BY CLASSIFICATION.

The following are masculine: *Days* of the Week; *Months* of Year; *Names* of Seasons (Autumn is of both); *all kinds* of *Metals*; *Colours*; *Trees* and *Shrubs*, with eight exceptions; *Names* of *Decimals*, such as *Mètre*, *Litre*, *Gramme*, &c.; *Cardinal Points*; *Winds*; Most professional names, *Author*, *Painter*, *Professor*, *Witness*, *Subscriber*, &c., &c.; although these words may represent women yet the masculine article is made use of; as:—

Madame de Staël est *un* auteur célèbre. Madame de Staël is *an* author celebrated. Mme. Walker est *un* médecin très-connu. Mrs. Walker is *a* doctor well known.

Again, such Nouns as may be *derived* from Adjectives and Verbs are Masculine: *le bon*, the good; *le blanc*, the white; *le dormir*, the sleep; *le boire*, the drink; these are termed Accidental Nouns. Numbers are masculine when *used* like Nouns; as, *the sixth*, *the hundredth*. The student will perceive clearly that these classifications absorb a large number of Nouns, leaving *terminations* out of the question.

GENDERS BY TERMINATION.

Let the student bear in mind that the *majority* of *masculine* Nouns terminate with a Consonant, whilst those of the *feminine* chiefly end with the letter *e*; this is characteristic of the French; but out of 25 letters in the Alphabet there are *eleven* which denote masculine *without exception*, say, B, C, D, G, H, K, L, P, Q, Y, Z; there are *two*, J and V, which never terminate Nouns, so we are reduced to 12 letters, and out of these there are *eight*, A, I, O, U, F, M, S, T, which are *masculine*, with *fifty-four exceptions only* (see below). We have now only 4 letters, E, N, R, X, and will take first the letter X, which is *masculine*, but there are 9 feminine exceptions (see below). The letter R, is *masculine*, excepting 7 named below, and 69 others ending in *eur*, as *la fleur*, the flower; *la douleur*, the grief, &c. N is *masculine*, excepting 7 (named below) and 1,200 endings in *ion*, as, *la nation*, and 41 in *son* preceded by a vowel, as *la maison*, the house; thus *one single letter*, E, appears to be the problem to solve, and through which so much difficulty has been thrown into French Genders.

Feminine exceptions. A, aqua-tinta, camarilla, diva, fantasia, guérilla, mazurka, polka, prima-donna, razia, redowa, sépia, varsoviana, smala, tombola, villa, veranda. I, après-midi, foi, fourmi, houri, loi, merci, paroi. O, Echo (*a nymph*), sapho, virago. U, eau, bru, glu, peau, tribu, vertu. F, clef, esquif, nef, soif. M, faim. S, brebis, fois, iris, oasis, souris (mouse), vêpres, vis. T, dent, dot, forêt, gent (tube), hart, jument, nuit, part, plupart, quote-part. N, façon, fin, fanchon, leçon, main, nomain, rançon, 1,200 in *ion* and 41 in *son*. X, chaux, croix, faux, noix, paix, perdrix, poix, toux, voix. R, chair, cour, fleur, mer, sœur, tour, cuiller, and 69 abstract nouns, ending in *eur*.

Feminine trees are, aubépine, bourdaine, ébène, épine, ronce, viorne, vigne, yeuse.

Take away from the letter E such Nouns as are of the two genders—say, *un page*, a boy page; *une page* (of a book); and those which I have before named as being classified: *homme*, man; *âne*, he ass; *aune*, alder-tree, &c., therefore those which we shall have remaining cannot be so very difficult to remember or find out; custom or the dictionary, of course, will settle those points, with a full de-

termination to master them. The *é*, accented (when not preceded by the letter *t*) as in *café*, is masculine, with four *feminine* exceptions only—viz., *amitié*, *inimitié*, *moitié*, *pitié*; but *all* nouns ending with *té* are *feminine*, with the fifteen following exceptions: *arrêté*, *aparté*, *bénédicté*, *comté*, *comité*, *côté*, *député*, *doigté*, *écarté*, *été*, *jeté*, *pâté*, *précipité*, *traité*, *velouté*. There are 2,000 or more nouns ending with *e* *mute* which are masculine; but they are mostly classified, and the following *e* *mute* endings are masculine (with but few exceptions), as, *abe*, *age*, *asme*, *aphe*, *aire*, *amme*, *aume*, *ane*, *ème*, *erme*, *être*, *ile*, *isme*, *iste*, *ogue*, *oire*, *ore*. There are also fifty-six *masculine* nouns ending with *ille*.

The best plan will be for the student to regard *every* letter in the alphabet, *excepting* E, N, R, as of the *masculine* gender; then to consider whether any of them are amongst those *very few* *feminine* exceptions named, or of the *feminine* gender as regards animal life.

FEMININE NOUNS are known mostly by their terminations. E *mute* speaks for some 6,000 *feminine* nouns, whilst *té* shows more than 500, as *la bonté*; thus the letter *e* must be taken as *the first sign of the feminine gender*; yet, by reason of there being so large a number as 2,000 or more *masculine e* *mute* endings, the question must be asked, Will it classify or not? Because *aune* (alder-tree) ends with *e*, it does not follow that it is *feminine*. No; it will classify with trees, therefore it is a *masculine* noun; there is another *aune* (a measure), which is *feminine*. There are only seven *feminine* endings in *age*, as, *ambages*, *cage*, *image*, *page*, *plage*, *rage*, *saxifrage*.

The only *feminine* consonants of importance are N and R. Almost all nouns ending with *ion* and *son* are *feminine*, as, *la maison*, the house; *la nation*, the nation. So are abstract Nouns ending in *Eur*, as, *valeur*, *douceur*, *ferveur*, &c., *excepting* *bonheur*, *heur*, *honneur*, *labeur*, *malheur*, which are *masculine*.

Etre adonné à la boisson. To be addicted to the drink.

There are some which represent at once the male and female, of which the following always require the *masculine* article:—*Badger*, *beaver*, *beetle*, *blackbird*, *buffalo*, *bullfinch*, *butterfly*, *calf*,

camel, chaffinch, cockchafer, crocodile, cuckoo, drone, elephant, ferret, gadfly, gnat, goldfinch, haddock, heathcock, hedgehog, heron, herring, hornet, jay, kid, lamb, leopard, lizard, lobster, louse, mackerel, nightingale, parrot, pelican, pigeon, pike, plover, raven, rat, redbreast, reindeer, rhinoceros, roach, salmon, serpent, shark, sheep, silkworm, smelt, snail, sparrow, sparrow-hawk, squirrel, sturgeon, swan, toad, turbot, turkey, vulture, whiting, worm, wren, young partridge.

The following take the feminine article as for both genders, viz. : ant, bat, bee, bleak, bug, caterpillar, cod, crow, crayfish, eel, flea, frog, fly, goose, giraffe, guinea-fowl, grasshopper, hyena, landrail, lark, leech, linnet, magpie, mole, moth, mouse, mussel, opossum, ostrich, owl, oyster, panther, pole-cat, perch, quail, sardine, shad, shrimp, sole, spider, stork, swallow, snipe, skate, snake, tench, tom-tit, thrush, turtle-dove, turtle, trout, viper, water-fowl, wasp, whale, woodcock, weasel.

The preceding remarks, I am inclined to think, will have made my theory of the genders pretty clear and easy ; the practice remains with the student himself, who, whilst walking the streets, should try to connect different nouns and their proper articles together. By such means he will become accustomed to do so with most objects as they come before him ; it will keep his "mind active, from mischief free."

There is a capital work on French genders, published by Relfe Brothers, called "The Philological French Primer ;" it is cheap and useful. There is another published by Allman, price 6d., which, for originality, beats all and everything I have ever seen ; it is by Professor Fairchild.

There are quite a number of nouns spelt the same, but with different meanings. We have the same thing in English : take the word "muff," for instance.

Aide (m) a person who assists, *aide* (f) assistance ; *livre* (m) book, and *livre* (f) a weight ; and so on. Nothing but custom and the dic-

tionary can settle such points. *Le page des dames*, the



page of the ladies, or Cupid's footman, is *masculine*, but the *page of a book* is *feminine* (*la page*).

Le mode, the mood ; *la mode*, the fashion ; *le barbe*, the barb (Arab horse) ; *la barbe*, the beard.



Curious distinctions: *amour*, love, is masculine, both singular and plural, in a parental sense, love of riches and the world. In the idea of "love of one sex for another," it is *masculine* in the singular and *feminine* in the plural, as, *un violent amour*, a violent love ; *de folles amours*, mad loves. *Délice* and *orgue* follow the same rule.

Couple, in the sense of two eggs or a pair of fowls is feminine ; but as a couple of lovers or two friends it is masculine : *une couple de poulets*, a couple of fowls ; *un heureux couple d'amants*, a happy couple of lovers ; *un couple fidèle*, a couple faithful ; *un couple de fripons*, a couple of rogues ; *enfant*, child, is masculine for a boy, feminine for a girl ; in the plural it is *masculine only*, whether boys or girls ; as, *tous mes enfants*, all my children.

La jalousie naît toujours avec l'amour, mais elle ne meurt pas toujours avec lui.

(The) jealousy is born always with (the) love, but she (jealousy) dies not always with *him* (love).

L'amour (m) après la colère est plus agréable. (The) love after anger is more agreeable.

The couple herewith depicted, are by nature masculine and feminine ; but by rule both are masculine.



PLURAL OF NOUNS.

THE PLURAL OF NOUNS is very easy to remember when it is once properly understood, following one rule or another with but few exceptions. The general rule is that of adding *s* to the singular of both masculine and femi-

nine ; as, le père, *les pères*, the fathers ; la mère, *les mères*, the mothers ; une jambe, *des jambes*, legs ; une femme, *des femmes*, women.

The Article, of course, must always agree with the Noun.

Other rules, with their exceptions, are as follows :—for instance ; a birch-rod rarely agrees with a juvenile delinquent—however much it may be merited or deserved.

Rule 1. Those ending with **s**, **x**, **z** remain so in the plural, as, le bas, *les bas*, stockings ; la voix, *les voix*, the voices ; le nez, *les nez*, the noses, &c.



2nd. Those terminating in **au** and **eu** take **x**, as, le tableau, *les tableaux*, the pictures ; le cheveu, *les cheveux*, the hairs, &c. Exception—*landau* makes *landaus*.

3rd. Those endings in **ou**, as clou, *clous*, nails, follow the general rule, excepting the seven herewith, which take **x** : bijou, *x*, jewels ; caillou, *x*, pebbles ; genou, *x*, knees ; chou, *x*, cabbages ; hibou, *x*, owls ; joujou, *x*, toys ; pou, *x*, lice.

4th. *Al* makes **aux**, as, cheval, *chevaux*, horses, &c., excepting these following, which take **s** : aval, *avals* ; bal, *bals* ; cal, *cals* ; cantal, *cantals* ; chacal, *s* ; carnaval, *s* ; nopal, *s* ; pal, *s* ; régal, *s* ; serval, *s*.

5th. *Ail* takes **s**—*gouvernails*, rudders, &c. Exceptions are, bail, *baux*, leases ; corail, *coraux*, corals ; émail, *émaux*, enamels ; soupirail, *soupiraux*, ventholes ; travail, *travaux*, works ; ventail, *ventaux*, folding-doors ; vitrail, *vitraux*, window-glasses.

6th. Travail has two plurals—1st, *travaills*, referring to the reports of the *works* of the head of a government department, also a kind of machine in which restive horses are placed whilst being shod ; 2nd, *travaux* (*works*),

relating to general everyday work, as, *Nos grands travaux deviennent doux quand ils sont récompensés*. Our hard *works* become sweet when they are remunerated.

7th. *Bétail*, cattle, has no regular plural, but *Bestiaux* is used.

8th. *Ail*, garlic, makes *ails* or *aulx*, but the latter is most frequently used.

Ciel, *œil*, *aiëul*, have two plurals. *Ciel* makes *ciels* when it is the top of a bedstead (tester), roof of houses, in pictures, or geographically; as, *L'Italie est sous un des plus beaux ciels de l'Europe*. (The) Italy is under one of the finest *skies* of Europe. In scriptural sense it writes **cieux**: *les cieux annoncent la gloire de Dieu*, the *heavens* announce the glory of God; *la rosée du ciel*, the dew of heaven.

Œil makes *œils* in *œils-de-bœuf*, bulls'-eyes (glass), *œils-de-chat*, cats'-eyes (precious stone); in other cases it makes **yeux**, as, *les yeux noirs*, the *eyes* black; *les yeux vifs*, the *eyes* sharp; *les yeux baissés*, the *eyes* downcast; also for the air-holes in *bread*, *cheese*, and *fatty bubbles* in soup; *les yeux du pain*, the *eyes* of the bread; *les yeux du fromage*, et *les yeux du bouillon*, of the cheese and of the soup. The French illustrate the eyes of the cheese; but they do not illustrate the eyes of the maggot in the cheese, which would be a curiosity to look at.



C'est ça qui doit être précieux, un regard comme ça, faire les doux yeux à quelqu'un. It is that which must be precious, a regard like that, to make the sweet (or loving glances) *eyes* to any one.

Il a les yeux plus grands que le ventre. He has (*the*) *eyes* bigger than the stomach (*the* is used instead of *his*, *her*, or *my*, when speaking of portions of the body and where the person is clearly defined).

Il a mal à la tête. He has bad at *the* head, and not *sa tête* (his head); but otherwise, *Sa tête lui fait mal*. *His* head him makes hurt.

Aïeul makes **aïeuls** when referring to great-grandfather

or great-grandmother on the father or mother's side, and *aïeux* for ancestors.

The French do not seem to have settled the question of *eyes*; some grammarians insist that *yeux* refer only to the organ of sight, therefore all other *eyes* should be *œils*; this would be easier for students, no doubt, but I have followed Messrs. Noël and Chapsal. After all, these words, excepting the *human* organ, are mere "idiomatic words."

"Changer son *cheval* borgne pour un aveugle." To change his *horse* one-eyed for one blind, means changing for the worst.

"Brider son *cheval* par la queue." "Bridle his *horse* by the tail," means beginning where one should end. "Monter sur ses grands *chevaux*." "Mount on his big *horses*," means "fly into a passion," or trying "to get the upper hand," see the "Times" newspaper, May 9th, 1878: "We turn to Hawarden, and we hear of nothing but language full of fire and fury; the language in which he indulges in is derived from a political vocabulary which has been of late years extinct."

"Chaque *cheveu* fait son ombre." "Each *hair* makes its own shadow," said of men of small stature who strut about like *bantam cocks*, talking big talk and imagining they are working hard. Une belle *chevelure*, a fine head of *hair*. La *chevelure* à la mode de 1852, the *head-dress* to the fashion of 1852.

Cheveux, *boucles*, *chevelure*, each refer to the human hair, male or female. Pas de *cheveux*, no hair (or hairs). "On tire plus de choses avec un *cheveu* de femme qu'avec six *chevaux* bien vigoureux"—"One draws more of things with a *hair* of woman than with six *horses* very strong," meaning that woman's aid is of great assistance at times; they have the means of fascination which is denied to the poor man, hence the saying, "Un *cheveu* de ce qu'on aime tire plus que quatre bœufs"—"A *hair* of that (her) which one loves draws more than four bullocks." *Cheveux* postiches, false *hairs* (or hair).



Le *poil* du cheval, the *hair* of the horse ; *poil par poil*, *hair by hair*. Les *poils* du menton et des lèvres forment la barbe—The *hairs* of the chin and lips form the beard. (Formerly, *moustache* (f) meant *whisker*, and was applied as a “slang word” to a well-whiskered and bearded man, as “old moustache”), *vieille moustache*, old soldier.



Le *barbe* (arab horse) is masculine ; *la barbe* (the beard) is feminine. Les *favoris*, the whiskers ; ducks of whiskers, or the favourites of the ladies, also is *masculine*, taking its name from *favori*, a favourite. *Barbes* also means whiskers of the cat, feathers of a quill.

Until the year 1856 neither beards nor moustaches were worn in England, except by cavalry regiments. Any civilian or foreigner wearing such was looked upon with suspicion, and called after in the streets by naughty boys. After the Crimean war the foot regiments were also permitted to grow the moustache, although they were forced to shave off the beard grown during the war. The Court of Directors of the Bank of England also issued a notice to the effect that, “their clerks should refrain from wearing the moustache during *Business Hours*.”

Mem.—Should the student ever visit France let him bear in mind the difference between *cheveux*, hair, and *chevaux*, horses, or it might cause a slight confusion in a barber's shop. Their signboard generally says : “*Ici l'on coupe les cheveux*.”

Jamais grand *nez* n'a gâté beau visage—Never big *nose* (not) has spoilt fine face (or, disfigured a fine countenance). Rien n'est beau comme un *nez* romain ; nothing is fine (so fine) as a *nose* Roman. Ceux qui manquent de *nez* ne peuvent être élus aux dignités monastiques ; those who fail of *noses* (without a nose) cannot (to) be elected to the appointments monastic (one of the *Papal laws*, hence the proverb), “Il faut avoir du *nez* pour être pape ;” it is necessary to



have of nose for to be Pope (no one without a nose can be elected Pope).

There cannot be any doubt as to the beauty of the Roman nose, which after all must be the Israelitish one; for the wise SOLOMON (who spake 500 years before Rome was founded or thought of) has compared its beauty in his SONG OF SONGS, "to the Tower of Lebanon, which looketh towards Damascus."

Mettre son *nez* dans les affaires des autres. To thrust his *nose* into the affairs of others. Il a *le nez rouge*. He has *the nose* red. *Nez à nez*, *nose to nose*, means "face to face" idiomatically.

QUANTITY is shown by what are termed collective Nouns, expressing *totality*, or *partiality*; *le peuple*, the people; *la foule*, the crowd, illustrate the former *as a whole*, in which case the Noun is preceded by *le*, *la*, *les*, *ce*, *cette*, *mon*, &c., with a Verb in the singular; the latter expresses *only a portion of the whole*, as *une foule*, a crowd, *une quantité*, preceded by *un* or *une* with a Verb in the singular or the plural, according to the predominating word's requirement.

La troupe de soldats fut vaincue—*The troop* of soldiers was conquered. *Une troupe* de nymphes nageaient en foule derrière le char; a troop of nymphs (*they*) swam in crowd behind the car. The reason is, that the troop was conquered (not the soldiers); and the nymphs *they* swam, not a troop nor crowd.

La famille est partie. The family is gone.

COMPOUND NOUNS are two words, Noun and Noun, or Noun and Adjective: the plural is shown in both; as, un chou-fleur, *des choux-fleurs*, cauliflower, s; but when a Preposition goes between, the former only takes the plural; as, une pomme de terre, *des pommes* de terre (apples of the earth), potatoes; un chef-d'œuvre, *des chefs-d'œuvre*, masterpiece, s.

ACCENTS will alter the meaning of Nouns, or will distinguish Nouns from words which are otherwise the same: *tâche*, work; *tache*, spot of dirt; *pécher*, to sin; *pêcher*, to fish; *mûr*, ripe, *mur*, a wall; *répondre*, to reply; *repondre*, to lay again; *dé*, thimble; *de*, of; *là*, there; *la*, the; *à*, to; *a*, has; *sûr*, certain; *sur*, on; *où*, where; *ou*, or.

PÊCHANT POUR LA CHARITÉ, *fishing for (the) charity.*



Les pêcheurs pêchent contre la loi en pêchant dans des eaux privées.

The fishers sin against the law in fishing in (some) waters private.

ADJECTIVES.

AN ADJECTIVE gives expression to or modifies a Noun; as, *good* describes the wife, or *blue* the sky. It has not any gender of its own, but it agrees in gender and number with the Nouns it refers to; as, *le bon père*, the *good* father; *la bonne mère*, the *good* mother; *les bons pères*, the *good* fathers; *les bonnes mères*, the *good* mothers.

French Adjectives differ from the English in that they *more frequently follow* than precede their Nouns. Those which do precede are few in number, chiefly words of one syllable, but they are the most frequent in use; such are (masculine), *bon*, good; *beau*, fine; *mauvais*, bad; *gros*, big; *jeune*, young; *joli*, pretty; *méchant*, wicked; *meilleur*, better; *petit*, little; *vieux*, old; also *all* numerals. There are some which may either precede or follow, in such cases their significations differ; as, *un brave homme*, an *upright* man; *un homme brave*, a man *courageous*; *un honnête homme*, an *honest* or *good* man; *un homme honnête*, a man *polite*; *un pauvre homme*, a poor (spirited) man, or of mean capacity; *un homme pauvre*, a man *poor* (in fortune); *un grand homme*, a *great* man; *un homme grand*, a man *tall*; *le galant homme*, the *honourable* man; *un homme galant*, a man *courteous*; *une femme galante*,

a woman *coquette*; un *cher* père, a *dear* father; un livre *cher*, a book *dear* (costly); une *belle* femme, a *beautiful* or fine woman.

La plupart des honnêtes femmes sont des trésors. The greater part of good women are (some) treasures.

Un homme *riche* n'est jamais *vieux* ou laid aux yeux d'une jeune fille. A man *rich* is never *old* or *ugly* to the eyes of a maid.

Un *honnête* homme peut être *amoureux* comme un fou, mais pas comme un *sot*. An *honest*, or *good*, man may be loving as a fool, but not as a *silly* or *stupid*.

Une *vieille* jeune fille, an *old* young girl, means "an old maid." Un vieux garçon, an old boy, bachelor.

Numerals always precede their nouns; as, le *quatrième* jour, the *fourth* day.



Signboard of a restaurant in France: "Aux *quatre* chiens, où l'on boit et mange bien." *At* the *four* dogs, where people drink and eat well.

There is another curious signboard to a cabaret in France. The words are "Aux *trois* lapins," "*At* the *three* rabbits," and indeed there are 3 of them, each of which has 2 ears, yet amongst the 3 rabbits there are only 3 ears—decipher it who can?

When Adjectives do precede, they usually go between the Article and Noun. Exceptions—*tout* le monde, *all* the world (or everybody); *tout* le pain, *all* the bread; *tous* les enfants, *all* the children; *toutes* les femmes, *all* the women.

Tout (all) is sometimes Adjective and sometimes Adverb. As Adjective it implies *totality*, but it may precede an Adjective, Participle, or Adverb, in which sense it will be Adverb; as, *tout* jolie qu'elle est, *all* pretty as she is; excepting when it precedes H aspirated, then it takes the

feminine, as *toute* hardie. *Tout*, Adjective, masculine, singular, makes *tous*, plural, and *toutes*, feminine plural.

La folie nous suit dans *tous les temps* de la vie—(The) folly us follows in *all the periods* of (the) life. L'espérance, *toute* trompeuse qu'elle est, réconforte l'homme—(The) hope, *all* deceitful that she is, comforts (the) man. A ventre affamé *tout* est bon—To the stomach hungry *all* is good. Une clef d'or ouvre *toutes* sortes de serrures—A key of gold opens *all* sorts of locks. En mariage la langue forme un nœud que *toutes* les dents de la bouche ne peuvent défaire dans la suite—"In marriage, the tongue forms a knot which *all* the teeth of the mouth cannot undo in the following" (or afterwards).

GENDERS OF ADJECTIVES.

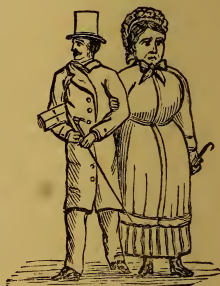
In Gender, Adjectives must agree with the Nouns which they modify; there is not any difficulty: every feminine Adjective ends with an *e* mute; therefore, the *first* and *general* rule is the adding *e* mute to the masculine, as, grand, *grande*, great; joli, *jolie*, pretty. When an Adjective already terminates in *e* mute, masculine, it does not change in the feminine; as, *brave*, brave; *sage*, wise; *jeune*, young; *aimable*, *fidèle*, &c., which are the same for both genders; as, un *jeune* homme, a young man; une *jeune* femme, a young woman.



MY WIFE, SIR.

La *jeune* fille qui se marie pour avoir de l'argent. The *young* lady who herself marries for to have some money.

Le *jeune* homme qui se marie pour de l'argent. The *young* man who himself marries for money.



MY HUSBAND, SIR.

Un homme et une femme *aimable*. A man and a woman *amiable*.

2nd. For Adjectives which terminate in *er*, masculine, a grave accent (') is placed over the *e* before the *r* when adding the *e* mute (for *feminine*); as, *altier*, *altière*, haughty; *fier*, *fière*, proud.

3rd. Those ending in *gu*, a tréma (diæresis, ") is put over the *e* feminine; as, *aigu*, *aiguë*, acute; *ambigu*, *ambiguë*, ambiguous.

4th. The endings in *el*, *eil*, *en*, *on*, *et*, masculine, have their final consonants doubled before adding *e* mute; as, *cruel*, *cruelle*; *bon*, *bonne*; *pareil*, *pareille*; *net*, *nette*; *muet*, *muette*; *ancien*, *ancienne*. The six following, terminating with *et*, and in their compounds, are in the present day used with a grave accent on the *e* which precedes the *t*, in place of doubling the final consonant, as, *complet*, *complète*; *concret*, *concrète*; *discret*, *discrète*; *inquiet*, *inquiète*; *replet*, *replète*; *secret*, *secrète*.

5th. The masculines *bas*, low; *bellot*, pretty; *épais*, thick; *exprès*, express; *gentil*, genteel; *gras*, fat; *gros*, big; *las*, weary; *nul*, none; *profès*, professed; *sot*, silly; *vieillot*, oldish, also double their last consonant; as, *basse*, *bellotte*, *épaisse*, *expresse*, *gentille*, *grasse*, *grosse*, *lasse*, *nulle*, *professe*, *sotte*, *vieillotte*.

6th. *Beau*, fine; *fou*, foolish; *nouveau*, new; *mou*, soft; *vieux*, old, make *belle*, *folle*, *nouvelle*, *molle*, *vieille*, because in the masculine before a vowel or H mute they write *bel*, *fol*, *nouvel*, *mol*, *vieil*. *Jumeau*, twin, makes *jumelle*.

7th. Those terminations in *f* change into *ve*: *bref*, *brève*, brief; *naïf*, *naïve*, artless.

8th. Endings in *x* change to *se*; as, *honteux*, *honteuse*, shameful; *jaloux*, *jalouse*, jealous; *amoureux*, *amoureuse*, loving; *curieux*, *curieuse*, curious.

9th. *Eur* or *teur*, which come, 1st, from a participle present, make their feminine in *euse*; as, *trompeur*, *trompeuse*, deceitful; *menteur*, *menteuse*, cheating, lying. Exceptions: *exécuteur*, *inventeur*, *persécuteur*, make *exécutrice*, *inventrice*, *persécutrice*; *pêcheur* makes *pêcheresse*; *enchanteur*, *enchanteresse*; *vengeur*, *vengeresse*. 2nd. *Teur*, which do not derive regularly from participles present, make their feminine in *trice*; as, *accusateur*,

accusatrice ; *délateur*, *délatrice*, informer ; *conducteur*, *conductrice*.

10th. *Meilleur*, better ; *majeur*, major ; *mineur*, minor, and those which end in *érieur*, masculine, accord with the general rule by taking *e* mute ; as, *meilleure* ; *majeure*, *mineure*, *supérieure*, &c.

11th. *Châtain*, nut-brown ; *dispos*, nimble ; *fat*, foppish, have not any feminine.

12th. The Adjectives, *blanc*, white ; *bénin*, benign ; *caduc*, decrepit ; *coi*, quiet ; *franc*, sincere ; *frais*, fresh ; *favori*, favourite ; *grec*, Grecian ; *long*, long ; *malin*, malicious ; *public*, public ; *sec*, dry ; *tiers*, third ; *turc*, Turkish, make in the feminine, *blanche*, *bénigne*, *caduque*, *coite*, *franche*, *fraîche*, *favorite*, *grecque*, *longue*, *maligne*, *publique*, *sèche*, *tierce*, *turque*.

Doux, sweet, makes *douce* ; *faux*, false, makes *fausse*.

These exceptions may appear numerous and difficult, but such is not the case : I have arranged them so that there shall always be ready reference when doubt exists.



LE BILLET DOUX.

Le billet doux. The letter sweet, or love letter.

Il n'y a que les personnes qui ont de la fermeté qui puissent avoir une véritable douceur ; celles qui paraissent *douces* n'ont d'ordinaire que de la faiblesse, qui se convertit aisément en aigreur.

There are only (the) people who (they) have (of the) firmness, who (they) are able to have a veritable sweetness ; those who (they) appear *sweet* (only) have ordinarily (of) weakness, which itself changes easily to sourness.

Un homme *curieux*. A man *inquisitive*. Une femme *curieuse*. A woman *inquisitive*.

Curieuse comme une portière. Curious like a (porter's wife, or) landlady.

When an Adjective qualifies several Nouns or Pronouns of different genders, it is placed in the plural *masculine* ; as, Le mari et sa femme sont *ignorants*, the husband and his wife are *ignorant*.

When two or more Adjectives refer to the one Noun

they usually follow, and with a conjunction ; as, une femme *jolie et coquette*, a woman *pretty and coquettish*.

An Adjective preceded by *il est*, *it is*, requires the Preposition *de* after it ; as, *Il est doux de mourir pour sa patrie*, *it is sweet for to die for his country*. (This idea is purely French : the author thinks it is very kind indeed for the living friends to *say so*, but very much doubts whether the departed one *thought so*, unless he was tired of his life ; he thinks *qu'il est bien plus doux de suivre l'exemple de nos deux amis*, *that it is much more sweet for to follow the example of our two friends*, *les beaux valseurs*, the nice waltzers.)

"He that fights and runs away, will live to fight another day."



PLURALS OF ADJECTIVES.—They follow the same rule as Nouns, chiefly by adding *s* to the *masculine* and *feminine singular*, as, bon, *bons* (m), bonne, *bonnes* (f) ; but *al* and *au*, making *aux* : brutal, *brutaux* ; beau, *beaux*. *s* and *x* do not change.

Les *beaux* chevaux, the *fine* horses ; de *beaux* cheveux, (some) fine hair (or hairs).

“Contra distinctions in Adjectives and Nouns.”

Adjectives are sometimes used like Nouns, with an *Article* and *s* for the plural, in which case they are always masculine ; as, le bon, *les bons*. *Le bien* commencé est à moitié fait. *The well* commenced is half finished. On the contrary they are at times made *from* Nouns, in such cases no article will be required.

Quand on a des filles on est toujours *berger*. When one has daughters one is always *shepherd*.

Not a Shepherd, but qualified for *becoming one*.

Certainement cet homme est *fou* ; certainly that man is *mad* (Adjective) ; but, c'est *un fou* ; he is a *fool* ; *un fou* is a *Noun*.

THE YOUNG FOOLS.



LES JEUNES FOUS.

Les vieux fous sont plus fous que les jeunes. The old fools are more fools (foolish) than the young.

In the Dictionary *Fou* is shown as a Noun, whilst *jeune* is an Adjective; in the present illustration they are reversed: for *Fous* with *les* before it means *the Fools*, without the Article it means *foolish*:

whereas *jeunes* of itself is an Adjective and does not require an Article; but in this example its signification is, *young people*, or *the young fools*; thus the real meaning is, that "*the old Fools* are more *foolish* than *the young Fools*."

THE OLD FOOLS.



LES VIEUX FOUS.

Les querelles ne dureraient pas longtemps si le tort n'était que d'un côté. (The) quarrels would not last very long if the fault was only of one side.

Il faut être *fou* avec *les fous*—One must be *fool* with *the Fools*. Sembler *fou* c'est un heureux secret du sage—To seem to be *fool* (or foolish) is a happy secret of the wise; or, as it is stated in an English proverb, "It takes a wise man to be a *Fool*." The Fool may be a wise man, therefore he was qualified for taking a *Fool's part*; besides, at times, it does not do to be *too wise* amongst fools, it might be inconvenient; therefore a man may wisely pass himself off *as fool* (or foolish) just to save appearances; making himself an Adjective instead of a Noun.

Il arrive quelquefois des accidents dans la vie d'où il faut être *un peu fou* pour s'en bien tirer. It happens sometimes of the chances in (the) life, where it is necessary to be a *little foolish* (or fool) for to well draw oneself off (meaning it may be necessary to be rather foolish to get out of a difficulty).

Adjectives may be turned into Adverbs by addition of *ment* to the feminine; as, bon (*m*), bonne (*f*), *bonnement*,

good, goodly; doux (m), douce (f), *doucement*, sweet, sweetly.

When an Adjective has a Pronoun joined it must agree with the Noun *understood*; a man speaking of himself would say, **moi seul**; a woman, **moi seule**, *me alone*; *il est bien fait*, *he is well made*; *elle est bien faite*, *she is well made*.

DEGREES OF COMPARISON.—1st. In a **positive** sense. I may say that “My wife *is* pretty,” *ma femme est jolie*.

2nd. **Comparing** her with yours, “Ma femme est *plus jolie* que la vôtre,” my wife is *more pretty* (*prettier*) than (the) yours; “mais votre femme est *plus aimable* que la mienne,” but your wife is *more amiable* than (the) mine.

3rd. **Superlatively**, or in the highest degree, “Ma femme est *la plus jolie*, mais son caractère est un peu violent, tandis que votre femme est *la plus douce*, et on dit qu’elle était très-belle dans sa jeunesse, ce qui est vrai, sans doute, je dois donc vous féliciter de votre choix.” “My wife is *the most pretty* (*prettiest*), but her temper is a little violent, whilst your wife is *the most sweet*, and they say that she was very handsome in her youth (this),

YOUR WIFE.



VOTRE FEMME.

MY WIFE.



MA FEMME.

which is true without doubt, I must then congratulate you on your choice.” (Mem. For all that, mentally speaking, I prefer my own wife.) Thus the Comparative of superiority is shown by placing the Adverb *plus* (more) before the Adjectives *pretty* and *sweet*, and the superlative by *le* or *la plus* (the most).

Inferiority is formed by the Adverbs *moins*, less; as, *elle est moins jolie* que ma femme, she is *less pretty* than my wife; or, *ma femme n’est pas si aim-*

able que la vôtre, my wife is not *so amiable* as (the) yours.

La passion fait souvent un fou du *plus habile* homme, et rend souvent habile les plus sots. (The) passion (love) makes often a fool of the *most clever* man, and renders often sharp the most stupid.

Bon, good, makes *meilleur*, better, *le meilleur*, the best. *Mauvais*, bad, *pire*, worse, *le pire*, the worst. *Petit*, little, *moindre*, less, *le moindre*, the least.

La libéralité du pauvre est *la meilleure* des libéralités; the liberality of the poor is *the best* of liberalities. De toutes les femmes c'est *la plus heureuse*; of all (the) women this is the most happy. *La mauvaise* herbe croît toujours; *the bad* weeds grow always.



Les plus grands font place pour les *plus petits*. *The most big* make place for *the most little*.

Ta bonté, O Dieu, est *meilleure* que la vie. Thy goodness, O God, is *better* (or more better) than (the) life.

Plus, *moins*, *mieux*, are Adverbs which modify Adjectives, and they take the Article *le*; as, *le plus* heureux, *le plus* heureusement doué.

Bien, well; *mieux*, better; *le mieux*, the best; *mal*, bad; *pis* or *plus mal*, worse; *le pis* or *le plus mal*, the worst; *peu*, little; *moins*, less; *le moins*, the least.

Le mieux est l'ennemi du bien. *The best* is the enemy of the good.

Comparative of equality is shown also by *aussi* (as) before the Adjective and *que* (than) after; as, Ma femme est *aussi* belle *que* la rose; my wife is *as* beautiful *as* the rose; also by *autant de* (as much as), *Autant de* fraîcheur *que* la rose, *as much* of freshness *as* the rose.

A negative comparative is formed by *si* (so) before the Adjective and *que* after; as, Elle n'est pas *si* aimable *que* votre femme; she is not *so amiable as* your wife.

Superlative quality may be shown also by *très*, very, *fort*, strong, *infiniment*, infinitely, and *extrêmement*, extremely; as, Ce livre est *extrêmement* rare, this book is *extremely* rare.

Rien n'est *plus fort qu'amour* de femme. Nothing is *so* (or *more*) *strong than* love of woman.

NUMERALS.

Numbers are Adjectives which precede Nouns. They are invariable, excepting number One, which is the same as used for the Indefinite Article; viz., *un*, masculine, *une*, feminine, *a*, *an*, or *one*.

Cardinal Numbers are : Un (m), une (f), 1 ; deux, 2 ; trois, 3 ; quatre, 4 ; cinq, 5 ; six, 6 ; sept, 7 ; huit, 8 ; neuf, 9 ; dix, 10 ; onze, 11 ; douze, 12 ; treize, 13 ; quatorze, 14 ; quinze, 15 ; seize, 16 ; dix-sept, 17 ; dix-huit, 18 ; dix-neuf, 19 ; vingt, 20 ; vingt-et-un, 21 ; vingt-deux, 22 ; vingt-trois, 23 ; vingt-quatre, 24 ; vingt-cinq, 25 ; vingt-six, 26 ; vingt-sept, 27 ; vingt-huit, 28 ; vingt-neuf, 29 ; trente, 30 ; trente-et-un, 31 ; trente-deux, 32, &c. ; quarante, 40 ; quarante-et-un, 41 ; quarante-deux, 42 ; cinquante, 50 ; cinquante-et-un, 51 ; cinquante-deux, 52 ; soixante, 60 ; soixante-et-un, 61 ; soixante-deux, 62, &c. ; soixante-dix, 70 ; soixante-et-onze, 71 ; soixante-douze, 72, &c. ; quatre-vingts, 80 ; quatre-vingt-un, 81 ; quatre-vingt-deux, 82 ; quatre-vingt-dix, 90 ; quatre-vingt-onze, 91, &c. ; cent, 100 ; cent-un, 101, &c. ; deux cents, 200 ; trois cents, 300 ; quatre cents, 400 ; cinq cents, 500, &c. ; mille, 1,000 ; deux mille, 2,000, &c. ; vingt mille, 20,000 ; &c. ; un million, 1,000,000.

Ordinal Numbers : Le premier, the 1st ; le second, the 2nd ; le troisième, the 3rd ; le quatrième, the 4th ; le cinquième, the 5th ; le sixième, the 6th ; le septième, the 7th ; le huitième, the 8th ; le neuvième, the 9th ; le dixième, the 10th ; le onzième, the 11th ; le douzième, the 12th ; le treizième, the 13th ; le quatorzième, the 14th ; le quinzième, the 15th ; le seizième, the 16th ; le dix-septième, the 17th ; le dix-huitième, the 18th ; le dix-neuvième, the 19th ; le vingtième, the 20th ; le vingt-et-unième, the 21st ; le vingt-deuxième, the 22nd, &c. ; le trentième, the 30th ; le quarantième, the 40th ; le cinquantième, the 50th ; le soixantième, the 60th ; le soi-

xante-dixième, the 70th; le quatre-vingtième, the 80th; le quatre-vingt-dixième, the 90th; le centième, the 100th; le cent-cinquantième, the 150th; le deux-centième, the 200th; le millièm, the 1,000th; le millionième, the 1,000,000th, &c.

Fractionals: La moitié, the $\frac{1}{2}$; le tiers, the $\frac{1}{3}$; le quart, the $\frac{1}{4}$; les deux tiers, the $\frac{2}{3}$; les trois quarts, the $\frac{3}{4}$.

Collectives: Une douzaine; le double; le triple; le quadruple; &c.

Le diner tue *la moitié* de Paris et le souper tue l'autre. (The dinner kills *the half* of Paris and (the) supper kills the other.—MONTESQUIEU.

Qu'est-ce que l'on voit *une* fois dans *une* minute, *deux* fois dans *un* moment, et que l'on ne pourrait cependant voir dans *cent* ans?

What is that which people see, *one time* (once) in *one* minute, two times (twice) in a moment, and which they will not nevertheless (to) see in *one hundred* years? Ans.—La lettre M.

Mem.—*Twenty* and *hundred*, **vingt** and **cent**, are the only numerals capable of taking a plural; these do so when they are multiplied by another number; as, quatre-vingts, 80, or 4 times 20 = 80, in such case the *s* is added; also 4 times 100 = 400, or quatre *cents*; but if followed by another number the *s* is not required: say, quatre-vingt-cinq (85) and quatre *cent* dix (110).

Mille (1,000) is used in three different ways: *mil*, abbreviation for years; as, *mil* quatre cent douze, year 1412; *mille prisonniers*, 1,000 prisoners; *mille*, mile, with *s* for plural, as *trois milles*, 3 miles.

“*Deux* moineaux sur même épi ne sont pas longtemps unis.” *Two* sparrows on same ear are not long united.

“Qui veut être riche en *un* an, au bout de *six* mois est pendu.”

Who would (to) be rich in *one* year, in about of *six* months is hanged; meaning that, six months is too short a time for anyone to become rich in, by honest means (or, it shows questionable means).

There are *three* other kinds of Adjectives, which I desire particularly to call attention to, because most grammarians classify them as Pronouns. Messrs. Noël and Chapsal, however, do not, and I believe it to be preferable and easier for pupils to follow the ideas of Messrs. N. and C.

These Pronominal Adjectives **always precede Nouns**; say, *mon livre*, *my book*; *ce couteau*, *this knife*; *cet homme*, *this man*; *cette femme*, *this woman*; those words as thoroughly distinguish their respective Nouns, as the word *good* does, when placed before a Noun (but Pronouns stand in *place of*, or *refer to Nouns*, and are connected with Verbs or other Pronouns, *never joined to Nouns*).

1st are, Demonstrative Adjectives: **ce, cet** (*masculine, singular*); **cette** (*feminine, singular*), meaning **this**; **ces**, *these*, plural for both genders: *ce soldat*, *ces soldats*, *this, these soldiers*; *ces hommes*, *these men*; *ces enfants*, *these children*.

Note.—**Ce** is used before a Noun masculine commencing with a consonant or *H aspirated*: *ce couteau*, *ce héros*. **Cet** before a vowel or *H mute*: *cet enfant*, *cet homme*.

2nd. Possessive Adjectives (*masculine*) are, **mon**, *my*; **ton**, *thy*; **son**, *his, her*; **notre**, *our*; **votre**, *your*; **leur**, *their*; (*feminine*), **ma**, *my*; **ta**, *thy*; **sa**, *her, his*; **notre**, *our*; **votre**, *your*; **leur**, *their*; *mon père*, *my father*; *ta mère*, *thy mother*; *son frère*, *his or her brother*; *sa sœur*, *his, or her sister*. **Mes, tes, ses, nos, vos, leurs** form the plural of both genders; as, *mes frères*, *my brothers*; *mes sœurs*, *my sisters*; *leurs enfants*, *their children*.

3rd. Indefinites: **aucun**, *none*; **autre**, *another*; **chaque**, *each*; **certain**, *some*; **même**, *same*; **nul**, *none*; **plusieurs**, *many*; **quel**, *which*; **quelconque**, *whichever*; **quelque**, *which*; **tel**, *such*; **tout**, *all*, &c.

It is very important, that *this kind of Adjective* should be well understood as such, and not be confounded with Pronouns: Aime-moi, aime **mon** chien, love *me*, love *my* dog. *Me* is Pronoun, being joined to a Verb; **my** is Adjective, as it is joined to a Noun; *le même*, the same, is a Pronoun by itself, but *le même homme*, speaks as an Adjective, and distinguishes *a certain man*; *ce couteau*, *this knife*, speaks as an Adjective; *ce sont les couteaux*,



these are the knives, meaning *this lot, as a whole*, speaks as a Pronoun, because it precedes a Verb (*sont*). It has a continued *idiomatic expression*, this Pronoun *ce*. See also page 41.

Exercises on the Pronoun Adjective : O Dieu, *mon âme* a soif de toi en *cette terre* déserte—O God, *my soul* has thirst of thee in *this earth* desert. Ouvre *mes lèvres*, et *ma bouche* annoncera *ta louange*; open *my lips* and *my mouth* shall shew forth *thy praise*. Garde *ma vie*—Save *my life*. Chaque oiseau trouve son nid beau—Each bird finds *his nest* beautiful. Le gourmand mange *sa mort*, il creuse *sa fosse* avec *ses dents*—The glutton eats *his death*, he digs *his grave* with *his teeth*. La langue des femmes est *leur épée*, et elles ne la laissent pas rouiller—The tongue of the women is *their sword*, and they do not let it rust. Le bossu ne voit pas *sa bosse*, mais il voit celle de *son confrère*—The humpback sees not *his own hump*, but he sees *that of his neighbour* (meaning “that people can always see the faults of others, but their own they place behind themselves”); “*his*”, before “own hump” and “neighbour,” are Adjectives because they precede Nouns, but “*that*” is a Pronoun because it only signifies “*that one*” of his neighbour. Il faut manger selon *son goût* et s’habiller au goût des autres—It is necessary (or one must) to eat according to *his taste* and himself dress to the taste of others (meaning that an extreme contrast in dress is absurd).

Examples of the three preceding parts of speech : Article, Noun, Adjective. *L’ami* (m) par intérêt est comme *une hirondelle* (f) sur *les toits* (m)—*The friend* by interest is like *a swallow* on the tiles. *Les petits ruisseaux* (m) font *les grandes rivières* (f)—(The) *little streams* make the *big rivers*.

Le miel (m) est doux, mais *l’abeille* (f) pique—*The honey* is sweet, but *the bee* stings. *La gourmandise* (f) a tué *plus de gens* que *l’épée* (f)—(The) *gluttony* has killed *more of people* than *the sword*. *La bonté* (f) de Dieu dure *tous les jours* (m)—*The kindness* of God remains *all the days* (for ever). Retire-toi *du mal* (m) et fais *le bien* (m), et tu auras *une habitation éternelle* (f)—Withdraw thou from evil, and do (the) good, and thou shalt have *an habitation eternal*.

Prends garde à *l’homme intègre* (m), et considère *l’homme droit* (m), car *la fin* (f) d’un *tel homme* (m) est *la paix*; take heed to *the man honest*, consider the *man upright*, for *the end of such a man* is (the) *peace*. Un *pied* (m) vaut

mieux que deux échasses (f)—One foot is better than two stilts:

mais quelques fois,

deux échasses valent

mieux que deux pieds,

but sometimes two

stilts are worth more

than two feet. Com-

pare the fiddler and

drunkard, or the dogs

on two legs. En

Russie *le lundi* (m)

passé pour un jour

malheureux (m)—In

Russia the Monday passes for a day unfortunate.



Dieu prit une côte d'Adam pour en faire notre mère Eve,

mais il ne faut pas croire pour cela, comme fait le vulgaire,

que dans les descendants d'Adam, les hommes ont une côte

de moins que les femmes—God took a slice from Adam for

to make our mother Eve, but it must not be thought for

that (reason of slice), as make (say) it the ignorant, that in

the descendants of Adam, the men have a slice (or rib) the

less. Il ne faut pas badiner avec le feu ni avec l'amour ;

one must not play with (the) fire, neither with (the) love.

L'amour et la fumée ne peuvent se cacher—(The) love and

(the) smoke cannot hide themselves. Ce n'est pas la nature

qui rend la femme belle, c'est l'amour—It is not (the)

nature which renders the woman beautiful, it is (the) love.

PRONOUNS.

THE Pronoun is a small word used to prevent repe-

tition of a Noun ; it stands in place thereof, having re-

ference to some Noun spoken of, referred to, or understood

(never joined to a Noun). Say ; I love her, she loves me

and kisses her dog. What ! loves you, a nice-looking

young man, yet kisses that nasty, ugly dog ? Yes, kisses

it, but loves us both. Thus, I, her, she, me, you, it,

us are Pronouns, because they refer to, or stand for,

man, woman, and dog, without naming one or the

other ; but *her* and *that*, which precede the Noun **dog**, are Adjectives, as previously spoken of.

Pronouns are Personal, Possessive, Demonstrative, Relative, and Indeterminative.

Personal Pronouns are so termed because they refer to persons only ; these are Conjunctive and Disjunctive.

The Conjunctive is joined to a Verb, (preceding it, excepting in the Imperative affirmative), governing it in the *Nominative* ; as, *Je parle*, I speak ; or being governed by it in the *Dative* : *il me donne*, he *to me* gives ; *je lui parle*, I *to him* speak. Accusative : *je le loue*, I *him* praise ; *je la loue*, I *her* praise ; *vous la surprendrez*, you *her* will surprise ; *il me frappe*, he *me* strikes.

The Nominatives are : **je**, *I* ; **tu**, *thou* ; **il**, *he* ; **elle**, *she* ; **nous**, *we* ; **vous**, *you* ; **ils** (m), **elles** (f), *they*. Datives : **me**, *to me* ; **te**, *to thee* ; **lui**, *to him, to her, to it*. Accusatives : **me**, *me* ; **te**, *thee* ; **le**, *him, it* ; **la**, *her, it*. Plurals : **nous**, *to us, us* ; **vous**, *to you, you* ; **leur**, *to them, them* ; **les**, *them*. These precede Verbs or their auxiliaries (differently to the English) ; for, *je le vois*, I *him* see ; *je la connaissais*, I *her* knew ; *il leur a parlé*, he *to them* has spoken.

The Genitive of all Conjunctive personals is **en**. Disjunctives usually follow their Verbs, but may stand alone. Such are, **moi**, *me* ; **toi**, *thee, thou* ; **lui**, *he, him, it* ; **elle**, *she, her, it*. These can be declined by *de* and *à* ; as, *de moi*, of me ; *à moi*, to me ; *de toi*, of thee ; *à toi*, to thee ; as, *je vous parle à vous et non pas à lui*, I you speak *to you*, and not *to him*.



Donnez-le lui.
Give *it* him.

Dis-moi qui tu hantes, et je te dirai qui tu es. Tell me who thou frequentest, and I thee will say who thou art (birds of a feather flock together).

Donnez-moi du pain. This is an example of the Imperative affirmative, where the Pronoun follows the Verb, as in English—give *me* some bread ; but if used in a negative form, the Pronoun will precede

the Verb, as is usual in French : *ne me le donnez pas*, not *me it* give not.

When inward expression of mind and speech go together, two Pronouns are made use of; as, *I me, thou thee, he him, she her, we we, you you, they them*: *je me, tu te, il se, elle se, nous nous, vous vous, ils se, elles se*. Thus the *subject* and *object* both precede their Verbs; as, *Je m'adresserai à lui, I me* will address to him. Such Verbs are termed Reflectives, because the Pronoun makes them reflect on themselves.

O Dieu quand *je me* souviens de toi : O God when *I me* remember of thee. Aide-toi et Dieu t'aidera—Aid thou, and God *thee* will aid; *te* drops its own vowel before the Verb's vowel; instead of *te aidera*, it is *t'aidera*.

Moi (me), &c., joined to *même*, makes a Compound Pronoun; as, *moi-même*, myself; *toi-même*, thyself; *lui-même*, himself; *elle-même*, herself; *soi-même*, oneself; *nous-mêmes*, ourselves; *vous-mêmes*, yourselves; *ils* or *elles-mêmes*, themselves. These can be declined by *de* and *à*.

Comment prétendons-nous qu'un autre garde notre secret si nous ne pouvons le garder *nous-mêmes*. How pretend we that another keep our secret, if we cannot it guard *ourselves*.

Se, or *soi*, *oneself*, *himself*, *herself*, is a (selfish) Personal Pronoun of the third person singular only; as, *soi-même, de soi-même, à soi-même*. *Soi* relates to a previous Noun, say *man*: *Cet homme travaille pour soi*, *that man* works for *himself*, not for *lui (him)*, which might mean *any* other man (*cet homme travaille pour lui*, means, *that man* works for *him*).

Chacun pour *soi*, each one for *himself*.

Although the French have not a neuter gender, it seems as if they could not do without a neuter Pronoun for inanimate objects and animals, where we in English refer to, or make use of the word *it* (which we often do); therefore the words *le, la, les*, become Pronouns when they precede Verbs, having merely, *reference* to Nouns or Adjectives. They must agree in gender and number when they refer to a Noun; but in case they should only refer to an Adjective, or Noun taken as Adjective, then *le* and *les*

only are used, because an Adjective has no gender of itself.

The student must be very particular not to clash these Pronouns with the same words as Articles ; these **always precede Verbs**, whereas Articles *always precede Nouns* : C'est *le* chien dont j'ai parlé, ne *le* touchez pas—It is *the* dog of which I spoke, *it* touch not. *Le* before the Verb *touchez*, merely *refers* to the dog, and is therefore a **Pronoun**, whereas *le* before the Noun *chien*, is an *Article*. Je *le* vois, I *it* see. Connaissez-vous *la* maison? Do you know *the* house? Yes, Je *la* connais, I *it* know. The house being feminine, it requires the *feminine* Pronoun. *La* before *maison* (house) is an Article preceding a Noun, whereas *la* before the Verb *connais* is a Pronoun having *reference only* to the house.



Qui quitte sa place (f) *la* perd ; who quits his place *it* loses. Les brebis comptées, le loup les mange ; the sheep counted, the wolf *them* eats ; this proverb means that those who keep their money for the pleasure of counting it, lose by interest, for money, like manure, must be well spread to bring forth good harvest or interest. Les fous inventent les modes, et les sages les suivent—(The) fools invent *the* fashions, and *the* wise *them* follow(*les* before the Nouns *fous*, *modes*, *sages*, are Articles, but before the Verb *suivent*, *les* is a Pronoun.

The French do not make use of capitals for Common Nouns, not even for days of the week.

Say to a woman, Are you *the* sick woman? she will reply, Je *la* suis (I *her* am) ; but say, Are you sick? she replies, Je *le* suis (I *it* am). Ask, Are you *the* mother of these children? she will answer, Je *la* suis (I *her* am) ; but alter it to, Etes-vous mère? the answer will be, Je *le* suis (I *it* am, or, I am *so*). The reason for the difference is that when the Pronoun represents a Noun, say, *the mother*, *the sick woman*, the Pronoun takes the gender of the Noun it represents, viz., *la* ; whereas the *le* represents an Adjective, or a Noun *taken adjectively*, in which

sense it is invariable ; **le** therefore means **it**, as *representing illness*. In English we should say, Are you ill? and reply, I am, or I am *so* (*it* being understood). Again, *la* speaks of the mother, a **Noun**, whereas **le** refers to a mother in a *general sense* of *motherly*, as, Are you mother to these children?—acting the part of mother, though not a mother, never was one, and may be an old maid for what you know, and who is never likely to be otherwise ; consequently she becomes an **Adjective**, instead of a **Noun**. This **le** is also termed a supply Pronoun, its chief and particular meaning, being **so** ; as, *I am so*. Are you content? Je *le* suis. I *so* am ; or, Je ne *le* suis pas, I *so* am not ; yet speaking like a neuter Pronoun, *it*.

There are also two other Pronouns, **y** and **en**, made use of in very much the same manner ; but their significations are more extended. In reality they are Adverb and Preposition, but are here used as Personal Pronouns, and refer to *any* person or thing immediately preceding ; but generally understood in English. **Y**, *to him, her, it, them, there, here*, precedes the Verb ; as, J'y consens, I *to it* consent. N'y touchez pas ; not *to it* touch. J'y crois ; I *it* believe. J'y vais ; I *there* go. J'y pensais ; I *of it, of her*, was thinking. Y consentez-vous? *To it* consent you? Je ne m'y rends pas, I *not there* am going. When **à** precedes a Noun, the Pronoun **y** will act as the complement : Vous pensez à lui? oui ; j'y pense toujours. Yes ; I *to him* think always. Allez-vous à l'opéra? oui, j'y vais. Yes, I *there* go.

En, *of him, her, it, them, some, any*, also precedes the Verb. J'en ai, I *some* have (or have some). Je n'en ai pas, I not *any* have not. En voulez-vous? *Of it* will you have? Soyez-en sûr, be *of it* sure (or be sure *of it*). J'en parlerai, I *of it* will speak. Elle n'en a pas, she *of it* has none. Il en a, he *of it* has some. En avez-vous? *some* have you? Nous en parlons, we *of it, or them* speak.

When **y** and **en** come together **y** precedes **en** ; as, il y en envoya, he *there some* sent.

The order of the preceding Pronouns runs thus : *Je, me, te, se, nous, vous*, precede all others ; *le, la, les*, precede *lui, leur* ; *lui, leur*, before **y** ; and **y** before **en**.

When the Partitive or Indefinite Article (*du, de la, de l', des, un, une*) precedes a Noun, the Pronoun *en* is the complement: Mangez-vous *du* pain? oui, j'*en* mange. Yes, I *some* eat.

Possessive Pronouns call to mind a Noun, with an idea of possession, as *le mien, la mienne, the mine, the thine, &c.* Whose dog is that? *It is mine.* These can be declined with the Articles, as, *le mien* (m), *la mienne* (f), *les miens* (m p), *les miennes* (f p), mine; *du mien, de la mienne, des miens, des miennes*, of mine; *au mien, à la mienne, aux miens, aux miennes*, to mine; *le tien, la tienne, les tiens, les tiennes*, thine; *le sien, la sienne, les siens, les siennes*, his or hers; *le or la nôtre, les nôtres*, ours; *le or la vôtre, les vôtres*, yours; *le or la leur, les leurs*, theirs.

Mem.—Notice the accent over the letter *ô* in *nôtre* and *vôtre*; those words require to be pronounced long, when preceded by Articles (without Articles they are Adjectives).

These Pronouns stand at once for two Nouns; viz., the person who possesses, and for the thing possessed, and like the English, *it's mine*: "the dog," "*it's mine*," or the dog of *me*; *c'est le mien*, it is *the mine*.

Ne règle pas la montre de chacun d'après *la tienne*—Don't regulate the watch of everybody after *the thine*. Watch being feminine, the *la mienne* is used, not *le mien*, which would refer to a masculine Noun.

Epitaph on a poor man's tombstone who was buried side by side with his creditor:

"Ici tous sont égaux, je ne *te* dois plus rien;
Je suis sur mon fumier, comme *toi* sur *le tien*."

'Here all are equal, I *thee* no more do owe;
I am on my dung heap, as *thou* on (*the*) *thine* also."

Demonstrative Pronouns are those which bring to mind a Noun, with ideas of indication; such are, Masculine, *ce, ceci, celui, this, that; celui-ci, this one; celui-là, that one*; plural, *ceux, these, those; ceux-ci, these here; ceux-là, those there*. Feminine, *celle, this, that; celle-ci, this one; celle-là, that one*. Plural both genders, *celles, these, those; celles-ci, these here; celles-là,*

those there; and *celui-qui, celle-qui*, for persons, *he who, she who*; plural, *ceux, celles*, *those*. *Ceci est bon*, *this is good*. *Donnez-moi cela*, give me *that*. *Ceux*, or *celles*, *qui parlent*, *those who speak*.

This *ce* must not be confounded with *Ce*, *Adjective*, as before spoken of; this one is *always joined* to the Verb *être*, or else is followed by the Pronouns, *qui, que, quoi, dont*; as, *ce sont les hommes*, *these are the men* (meaning, *this number of men as a whole*); *c'est lui*, *this is him*; so that before a vowel *ce* becomes *c'*; *celui-ci et celle-là sont différents*, *this here and that there are different*.

Une triste maison *que celle* où le coq se tait et où la poule chante. A sad house *that* where the cock himself keeps quiet and where the hen crows; said of meek men and scolding wives.

Celui qui glane ne choisit pas.
He who gleans chooses not.

Celui qui menace à grand bruit veut épargner ses mains.
He who threatens with great noise would spare his hands. Le plus sage est *celui* qui ne pense point l'être—The wisest is *he who* does not think it to be.



Ce is an important word which speaks much of a Neuter Gender; we often say "*it's him, it's her, it's them*"; the French use it with the Verb *être*, as, *c'est lui, it's him; c'est elle, it's her*; for singular, and *ce sont eux, ce sont elles*, "*they are them*," for plural. *C'est possible, it is possible; c'est trois heures, it's three o'clock.* *Ce* when used with Relative Pronouns, at commencement of a phrase, is repeated, because it gives greater precision to the sentence: *Ce qui est certain, c'est que le monde est de travers*—*That which is certain, it's that the world is upside down.* *Ce* is also used in the place of *il* and *elle*, &c., before *être*, in such cases as these: *C'est le père de ma femme, it's (or this is); c'est une jolie femme.*

Car sa beauté pour nous, *c'est* notre amour pour elle. For her beauty for us, *it's* our love for her. (This proverb means to say, that

however ugly may be a man or woman, "squint eyes, turn-up nose," &c., yet all is beautiful if there be love, because there are not any ugly lovers.)

Ce qui rend les douleurs de la honte et de la jalousie si aiguës, *c'est*, *que* la vanité ne peut servir à les supporter. *That which* renders the griefs of (the) shame and (of the) jealousy so acute, *it's that*, (the) vanity is not able to them to support.

RELATIVE PRONOUNS refer most particularly to *preceding* Nouns, as **qui**, *who, which, that*; **lequel** (*mas. sing.*), **lesquels** (*mas. plu.*), **laquelle** (*fem. sing.*), **lesquelles** (*fem. plu.*), *who, which*; used for persons or things with the Prepositions *à* and *de*; as, *de qui*, of which; *à qui*, to which; **que** or **qu'** (accusative), *who, which, what*; **dont**, *of which, of whom*, is frequently used, instead of *de qui*; (**dont** must not be confounded with *donc* the Conjunction, nor with *dans* the Preposition.) *L'homme qui* parle, the man *who* speaks. *La femme que* vous voyez, the woman whom you see. *Lequel* (*m*) de ces cigares voulez-vous?—*Which* of these cigars will you? *Laquelle* (*f*) de ces poires voulez-vous? *which* of these pears, &c. *Qui* voulez-vous? *whom* do you want? *Que* voulez-vous? *what* do you want? (*qui* is for the subject, and *que* is for the object). *La dame dont* j'ai parlé, the lady *of whom* I have spoken. *L'homme dont* je parle, the man *of whom* I speak. *Qu'avez-vous donc?* *what* have you then? (or what's the matter with you?)

Le chien *qui* aboie ne mord pas, the dog *which* barks don't bite; (very likely he don't bite whilst he is barking, but after he has done barking, what then?)

Les mouches n'attaquent point une marmite *qui* bout. (The) flies do not attack a pot *which* boils. *Qui* aime bien, tard oublie—*Who* loves well, late forgets. Pierre *qui* roule n'amasse pas mousse—Stone *which* rolls not gathers no moss. *Qui* a bu, boira—*Who* has drunk, will drink.

Qui se couche avec des chiens, se lève avec des puces; *who* (himself) goes to bed with the dogs, (himself) gets up with fleas; this refers to the *riffraff*, and to such ladies as fondle their dogs, instead of children, "but it is specially and respectfully dedicated, to *that* lady in Covent Garden, Thursday, April 18, 1878 (day preceding Good

Friday) who was nursing an ugly black-nosed, overgorged pugdog, whilst a servant was following her, with the baby."

L'amour est une passion *qui* vient souvent sans *que* l'on sache comment, et *qui* s'en va de même. (The) love is a passion *which* comes often without *that* one knows how, and *which* goes the same.

In the Rue de Ste. Geneviève, Paris, over a doorway, is a statue of Cupid with the following words. It is old French, with seven Pronouns in it:—

"*Qui que tu sois, voici ton maître ;
Il l'est, le fut, ou le doit être.*"

*Who ever thou be, here is thy master ;
He so is, so was, or so must be.*



Indeterminates refer in a vague sort of way to Nouns *never joined to them*. **Autrui**, *others* ; **chacun**, *each* ; **l'un**, *the one* ; **l'autre**, *the other* ; **on**, *one* ; **personne**, *nobody* ; **quiconque**, *whoever* ; **quelqu'un**, *some one* ; **rien**, *nothing* ; *chacun pour soi*, *each one for himself*.

Dans la maison du ménétrier *chacun* est danseur. In the house of the fiddler *each* (or *every one*) dances.

LE PLAISIR D'AIMER.
The pleasure of to love.

LE PLAISIR DE PÊCHER.
The pleasure of to fish.



LES PÊCHEURS.
The sinners.



LE PÊCHEUR.
The fisherman.

Chacun prend son plaisir où il le trouve. *Each* one takes his pleasure where he it finds.

Ni l'un, ni l'autre. Neither one, nor the other.

On in the primitive French and English-Norman originally meant *one* ; in the present day it means *one* and *all* ; or, *they, people, rumour, report* : *on dit, they say, people say* ; it must not be confounded with the third person plural *ils* or *elles* ; *on est, one is, they are*, or *people are*. A plural Pronoun attached to a singular Verb, and a singular Pronoun attached to a plural Verb. As :—

Quand *on* est marié *on* n'est pas toujours heureux—When *one* (*they, people*) is married, *one* (*they, people*) is not always happy. *On* n'est pas heureux lorsqu'*on* s'aime tendrement, et qu'*on* est séparé. *People* (*one is not*) are not happy when *they* (*one*) love tenderly, and that *they* (*one is*) are separated. *On* peut mépriser le monde, mais *on* ne peut pas s'en passer—*They* (*one*) may despise the world, but *they* (*one*) cannot do without it. (It is the turning of the French Active Verb into the English Passive.)

Quiconque aime son mari, lui est attentive—*Whoever* loves her husband, to him is attentive. J'ai parlé à *quelqu'un*—I have spoken to *some one*. Ils s'aiment *l'un l'autre*—They love *one another*. *Rien* de plus éloquent que l'argent comptant—*Nothing* so eloquent as ready money. *Rien* ne pèse tant qu'un secret—*Nothing* weighs so much as a secret.



Chacun parle comme il l'entend, *each one* speaks as he (or she) thinks.

Faire la querelle à *quelqu'un*, to make the quarrel with *somebody*.

N'avoir *rien* en propre, to have *nothing* in proper, or to have *nothing* of *one's own*.

The following can be used with either Nouns or Verbs ; if with the former they are Adjectives, the latter, Pronouns. *Aucun*, none ; *autre*, another ; *certain*, some ; *nul*, none ; *le même*, the same ; *pas un*, not one ; *plusieurs*, many ; *tel*, such ; *tout*, all, every.

Adjective, *aucun* homme, *no man* ; Pronoun, *aucun* n'a répondu, *none* has answered.

L'amour fait beaucoup, mais l'argent fait tout. (The) love does much, but (the) money does all.

Interrogatives are : *qui ? who ? de qui ? of whom ? à qui ? to whom ?* for persons only ; for persons and things, *lequel ? laquelle ? lesquels ? lesquelles ? which ? Qui ? who ? de quoi ? of what ? à quoi ? to what ? Qui m'aime ? who me loves ? Qu'est-ce que ? what is that ? Qu'est-ce qui ? who is that ?* (qu'est-ce, is an idiomatic phrase).

Qu'est-ce que l'on met sur table, que l'on coupe, et que l'on ne mange jamais ? What is that which they place on table, which they cut, and which they eat never ? Answer.—Un jeu de cartes.

Qu'est-ce qui rend toutes les femmes également jolies ? What is that which renders all (the) women equally pretty ? Answer.—L'obscurité.

Qui est-ce qui s'assied sans scrupule, et le chapeau sur la tête, devant un prince, un roi, et même un empereur ? Who is that who sits himself without scruple, and (the) hat on (the) head, before a prince, a king, and even an emperor ? Answer.—Un cocher.

Qu'est-ce que tous les hommes, les femmes, et les enfants font en même temps ? What is that which all (the) men, (the) women, and (the) children do at same time ? Answer.—Ils vieillissent.

Qu'est-ce qui se laisse brûler pour garder un secret ? What is that which burns itself for to keep a secret ? Answer.—La cire à cacheter.

Laquelle de ces deux dames préférez-vous ? Which of these two ladies do you prefer ?

Qui est-ce qui va de Londres à York sans bouger, ni faire un pas ? What is that which goes from London to York without moving, nor making a step ? Answer.—La grande route.



Un salut à l'Anglaise, a salute (according) to the English ; or, donner un pied de nez, to give a foot of nose.

VERBS.

A Verb denotes action, whether in body or mind. It is not my intention to enter largely into the matter of Verbs, because there is a little work published by Stanfords, at the small price of 1s., which fully explains them. I think every student should possess a copy. The title is "French Verbs at a Glance." I will merely take the leading features, showing how the Auxiliary Verbs *avoir* and *être* and the four Regular Verbs ending in **er**, **ir**, **oir**, and **re**, are conjugated; and will then cursorily glance through the Moods and Tenses; but will particularly try to illustrate the differences between the imperfect past and the perfect, which are sometimes difficult to understand.

Verbs are Auxiliary, Active, Passive, Neuter, and Reflective. The Auxiliaries are *avoir*, to have, and *être*, to be. These are so termed because they are necessary to other Verbs, for being annexed to them they form what are known as **Compound Verbs**. *Avoir aimé*, to have loved; *être aimé*, to be loved.

A Verb Active means an action made by the nominative or an agent towards an object; it is termed active because the agent is active, that is, makes the action as expressed by the aid of the Verb: *J'embrasse Marie*, I embrace Mary; therefore *I* act on Mary by the Verb *embrasse* (of course, *she should be a special Mary*).

A Passive Verb is contrary to the Active, in that it expresses *suffering, feeling, or an undergoing of something, or bearing the effects* of another's actions: *Marie est aimée de moi*, Mary is loved of me (the beloved one feels the effect of my love in her heart); or, *je suis embrassé de Marie*, or I am kissed of Mary; it requires a compound of the Verb *être* (a very pleasant compound it is, too).

A Neuter Verb is akin with the Active, but it has no direct object, *i.e.*, the Nominative cannot *act on any one nor any thing*, and that is one way to distinguish an Active Verb, if it will take the word *something* or *somebody* after it, which a Neuter Verb cannot do. Verb

Active, *I love something or some one*; Verb Neuter, *I bounce, I lie*, we cannot say "I bounce something." These sometimes require *avoir* and sometimes *être* in conjugating, generally the former when a state of action is understood.

Reflective or Pronominal Verbs are those having both their agent and object preceding them, in the shape of a double Personal Pronoun, as **I me, thou thee**: *je m'aime, I me love*, I mean to say that "*I love myself*," within myself; *tu t'aimes, thou thee lovest*, thou dost love thyself. It's a more decided manner of speaking where the subject and object lay within the individual personal powers of the party *speaking, acting, thinking, or referred* to. They take the auxiliary *être* (*to be*) where we in English make use of *have*, as, *je me suis allé*, I me *am* gone, instead of *have* gone.

Verbs are divided into five Moods. The Infinitive is the Verb itself, as seen in the dictionary. It has an open vague sort of meaning: *aimer*, to love; *parler*, to speak. The Indicative speaks of time, *present, past, and future*. The Conditional *means conditionally*; as, I would go to France *if* I knew the lingo. The Imperative *commands or exhorts*. The Subjunctive shows something like *begging, subordination, or depending* on somebody or something, and requires *que* and a preceding Verb.

Indicative present denotes present action, as *J'aime*, I love; *je frappe*, I strike. The past shows the *imperfect* past, *perfect* past, and a *past* before another past. **The Imperfect** is so called because the action was not completed; as, *Je parlais*, I spoke, or *was speaking just as you entered*. **The perfect, or preterite**, speaks of time completely elapsed, as, *il fut là l'année dernière*, he *was* there last year. This tense is much used in history, indeed, *il fut* (*it was*) is ever appearing in the Memoirs of Napoleon. **The past indefinite** means completely or not completely past, and is a compound of the Verb *avoir*, as, *J'ai aimé*, I have loved, but it's no matter to you *when or how* I did love; *j'ai déjà parlé*, I have already spoken; *j'ai parlé hier*, I have spoken yesterday. **The past anterior, or a past before another past**, ex-

presses an action having taken place before another action, and usually takes *quand*, or *lorsque*, *dès que*, *aussitôt que*, &c., as, *Quand j'eus fini*, je partis, when *I had finished* I went away. It requires the auxiliary *être*. The **Pluperfect** expresses as not only past in itself, but also in relation to another equally past, as, *J'avais fini* quand vous entrâtes, *I had finished* when you entered.

The following I merely inform you as a secret, so please don't repeat it aloud to everybody.

Present. *Il embrasse* Marie derrière la porte. He *kisses* Mary behind the door.

Imperfect. *Il l'embrassait* quand vous entrâtes. He *did* or *was kissing* her when you entered.

Preterite. *Il l'embrassa* la dernière fois en France. He *her embraced* the last time in France.

Future. *Il l'embrassera*. He *her will embrace* so soon as they meet.

Conditional. *Il l'embrasserait*. He *her would embrace* if he could, or had the chance.

Subj. present. *Qu'il l'embrasse* pour faire la paix. *That* he *her may embrace* for to make peace.

Subj. Imperfect. *Qu'il embrassât* Marie avant son départ. *That* he *might embrace* Mary before her departure.

The Verb **embrasser** is such a *very nice Active Verb*, and the *most active of all Actives*, especially about Christmas time, merry Christmas.

CONJUGATION OF THE AUXILIARY VERB **avoir**, *to have*, AND THE COMPOUND TENSES.

1. **Indicative Mood, Present Tense.** *I have, thou hast, he, she, or it has.*

J'ai, tu as, il, elle a, nous avons, vous avez, ils, elles ont.

2. **Imperfect, Past Tense.** *I had, was having, or used to have.*

J'avais, tu avais, il avait, nous avions, vous aviez, ils avaient.

3. **Preterite Definite, or Perfect Past.** *I had.*

J'eus, tu eus, il eut, nous eûmes, vous eûtes, ils eurent.

4. **Preterite Indefinite, or Compound Present.**
I have had.

J'ai eu, tu as eu, il a eu, nous avons eu, vous avez eu, ils ont eu.

5. **Pluperfect, or Compound Imperfect.** *I had had.*

J'avais eu, tu avais eu, il avait eu, nous avions eu, vous aviez eu, ils avaient eu.

6. Past Anterior, or Compound Perfect. *I had had.*

J'eus eu, tu eus eu, il eut eu, nous eûmes eu, vous eûtes eu, ils eurent eu.

7. Future Simple. *I shall or will have.*

J'aurai, tu auras, il aura, nous aurons, vous aurez, ils auront.

8. Future Anterior, or Compound Future. *I shall have had.*

J'aurai eu, tu auras eu, il aura eu, nous aurons eu, vous aurez eu, ils auront eu.

9. Conditional Mood, Present Tense. *I should, could, or would have.*

J'aurais, tu aurais, il aurait, nous aurions, vous auriez, ils auraient.

10. Conditional Past, or Compound Conditional. *I should have had.*

J'aurais eu, tu aurais eu, il aurait eu, nous aurions eu, vous auriez eu, ils auraient eu.

11. Imperative.

Aie, *have (thou)*; ayons, *let us have*; ayez, *have you*.

12. Subjunctive Present. *That I may have.*

Que j'aie, que tu aies, qu'il ait, que nous ayons, que vous ayez, qu'ils aient.

13. Subjunctive Imperfect. *That I might have.*

Que j'eusse, que tu eusses, qu'il eût, que nous eussions, que vous eussiez, qu'ils eussent.

14. Subjunctive Past. *That I may have had (compound).*

Que j'aie eu, que tu aies eu, qu'il ait eu, que nous ayons eu, que vous ayez eu, qu'ils aient eu.

15. Subjunctive Pluperfect. *That I might have had.*

Que j'eusse eu, que tu eusses eu, qu'il eût eu, que nous eussions eu, que vous eussiez eu, qu'ils eussent eu.

16. Infinitive Present, Avoir, to have. Past, avoir eu, to have had.

17. Present Participle, Ayant, having.

18. Past Participle, Eu, had. Ayant eu, having had.

CONJUGATION OF THE VERB *être, to be*, SIMPLE AND COMPOUND TENSES.

1. Indicative Mood, Present Tense. *I am, thou art, he or she is, &c.*

Je suis, tu es, il, elle est, nous sommes, vous êtes, ils, elles sont.

2. **Imperfect, Past Tense.** *I was, or used to be.*

J'étais, tu étais, il était, nous étions, vous étiez, ils étaient.

3. **Preterite Definite, or Perfect Past.** *I was.*

Je fus, tu fus, il fut, nous fûmes, vous fûtes, ils furent.

4. **Preterite Indefinite, or Compound Present.** *I have been.*

J'ai été, tu as été, il a été, nous avons été, vous avez été, ils ont été.

5. **Pluperfect, or Compound Imperfect.** *I had been.*

J'avais été, tu avais été, il avait été, nous avions été, vous aviez été, ils avaient été.

6. **Past Anterior, or Compound Perfect.** *I had been, takes quand, &c.*

J'eus été, tu eus été, il eut été, nous eûmes été, vous eûtes été, ils eurent été.

7. **Future Simple.** *I shall or will be.*

Je serai, tu seras, il sera, nous serons, vous serez, ils seront.

8. **Future Anterior, or Compound Future.** *I shall have been.*

J'aurai été, tu auras été, il aura été, nous aurons été, vous aurez été, ils auront été.

9. **Conditional Mood, Present Tense.** *I should, could, or would be.*

Je serais, tu serais, il serait, nous serions, vous seriez, ils seraient.

10. **Conditional Past, or Compound Conditional.** *I should have been.*

J'aurais été, tu aurais été, il aurait été, nous aurions été, vous auriez été, ils auraient été.

11. **Imperative.**

Sois, *be (thou)*; soyons, *let us be*; soyez, *be ye, or you*.

12. **Subjunctive Present.** *That I may be.*

Que je sois, que tu sois, qu'il soit, que nous soyons, que vous soyez, qu'ils soient.

13. **Subjunctive Imperfect.** *That I might be.*

Que je fusse, que tu fusses, qu'il fût, que nous fussions, que vous fussiez, qu'ils fussent.

14. **Subjunctive Past.** *That I may have been.*

Que j'aie été, que tu aies été, qu'il ait été, que nous ayons été, que vous ayez été, qu'ils aient été.

15. **Subjunctive Pluperfect.** *That I might have been.*

Que j'eusse été, que tu eusses été, qu'il eût été, que nous eussions été, que vous eussiez été, qu'ils eussent été.

16. **Infinitive Present, Etre, to be. Past, avoir été, to have been.**

17. Present Participle, Etant, *being*.

18. Participle Past, Eté, *been*. Ayant été, *having been*.

In familiar everyday conversation and in letter writing the preterite indefinite is used; as, *J'ai été* malade toute la semaine. *I have been* ill all the week. *J'ai eu* pour principe de ne jamais faire faire par autrui ce que je pouvais faire par moi-même. *I have had* for principle of never to make to do by others that which I could do by myself.

The preterite definite, or *perfect past*, is an *historical term*; as, Napoléon *embrassa* Joséphine à son départ. Napoleon *did* or *embraced* Josephine at his departure.

L'édition de Shakespeare publiée l'année dernière *a été* bien accueillie par le public, tandis que la première édition de l'année 1623 ne le *fut pas*, parce qu'elle *n'était pas* assez connue. The edition of Shakespeare published last year *has been* well received by the public, whilst the first edition of the year 1623 *was not*, because *she was not* sufficiently known.

THE FOUR REGULAR CONJUGATIONS IN er, ir, oir, re, AIMER, FINIR, RECEVOIR, VENDRE.

INDICATIVE MOOD.

Present Tense. *I love, I finish, I receive, I sell.*

J'aime, tu aimes, il, elle aime; nous aimons, vous aimez, ils, elles aiment.

Je finis, tu finis, il, elle finit; nous finissons, vous finissez, ils, elles finissent.

Je reçois, tu reçois, il, elle reçoit; nous recevons, vous recevez, ils, elles reçoivent.

Je vends, tu vends, il, elle vend; nous vendons, vous vendez, ils, elles vendent.

Imperfect (Past.) *I did love or was loving, finishing, receiving, selling (lately).*

J'aimais, tu aimais, il aimait; nous aimions, vous aimiez, ils aimaient.

Je finissais, tu finissais, il finissait; nous finissions, vous finissiez, ils finissaient.

Je recevais, tu recevais, il recevait; nous recevions, vous receviez, ils recevaient.

Je vendais, tu vendais, il vendait; nous vendions, vous vendiez, ils vendaient.

Preterite Definite (or a Perfect Past.) I did love, finish, receive, sell (a long time ago).

J'aimai, tu aimas, il aima; nous aimâmes, vous aimâtes, ils aimèrent.

Je finis, tu finis, il finit; nous finîmes, vous finîtes, ils finirent.

Je reçus, tu reçus, il reçut; nous reçûmes, vous reçûtes, ils reçurent.

Je vendis, tu vendis, il vendit; nous vendîmes, vous vendîtes, ils vendirent.

Future. I shall or will love, finish, receive, sell.

J'aimerai, tu aimeras, il aimera; nous aimerons, vous aimerez, ils aimeront.

Je finirai, tu finiras, il finira; nous finirons, vous finirez, ils finiront.

Je recevrai, tu recevras, il recevra; nous recevrons, vous recevrez, ils recevront.

Je vendrai, tu vendras, il vendra; nous vendrons, vous vendrez, ils vendront.

Conditional. I would, could, or should love, finish, receive, or sell (if I).

J'aimerais, tu aimerais, il aimerait; nous aimerions, vous aimeriez, ils aimeraient.

Je finirais, tu finirais, il finirait; nous finirions, vous finiriez, ils finiraient.

Je recevrais, tu recevrais, il recevrait; nous recevriions, vous recevriez, ils recevraient.

Je vendrais, tu vendrais, il vendrait; nous vendrions, vous vendriez, ils vendraient.

IMPERATIVE.

<i>Love thou, &c.</i>	<i>Let us love, &c.</i>	<i>Love (you, &c.).</i>
aime,	aimons,	aimez.
finis,	finissons,	finissez.
reçois,	recevons,	recevez.
vends,	vendons,	vendez.

SUBJUNCTIVE MOOD.

Present Tense. *That I may love, &c.*

Que j'aime, que tu aimes, qu'il aime; que nous aimions, que vous aimiez, qu'ils aiment.

Que je finisse, que tu finisses, qu'il finisse; que nous finissions, que vous finissiez, qu'ils finissent.

Que je reçoive, que tu reçoives, qu'il reçoive; que nous recevions, que vous receviez, qu'ils reçoivent.

Que je vende, que tu vendes, qu'il vende; que nous vendions, que vous vendiez, qu'ils vendent.

Imperfect. *That I might love, &c.*

Que j'aimasse, que tu aimasses, qu'il aimât; que nous aimassions, que vous aimassiez, qu'ils aimassent.

Que je finisse, que tu finisses, qu'il finît; que nous finissions, que vous finissiez, qu'ils finissent.

Que je reçusse, que tu reçusses, qu'il reçût; que nous reçussions, que vous reçussiez, qu'ils reçussent.

Que je vendisse, que tu vendisses, qu'il vendît; que nous vendissions, que vous vendissiez, qu'ils vendissent.

INFINITIVE MOOD.

Present.

aimer, to love.

finir, to finish.

recevoir, to receive.

vendre, to sell.

Past.

avoir aimé, to have loved.

avoir fini, to have finished.

avoir reçu, to have received.

avoir vendu, to have sold.

PRESENT PARTICIPLE.

aimant, loving.

finissant, finishing.

recevant, receiving.

vendant, selling.

PAST PARTICIPLE.

aimé, loved.

fini, finished.

reçu, received.

vendu, sold.

The order of Moods and Tenses:—1. Present. 2. Imperfect. 3. Preterite Definite. 4. Preterite Indefinite. 5. Pluperfect. 6. Past Anterior. 7. Future Simple. 8. Future Anterior. 9. Conditional Present. 10. Conditional Past. 11. Imperative. 12. Subjunctive Present. 13. Subjunctive Imperfect. 14. Subjunctive Past. 15.

Subjunctive Pluperfect. 16. Infinitive. The student will notice the small figures over the verbs which refer to this.



Quand j'⁽²⁾étais à Paris, l'année dernière, il m'⁽³⁾arriva de ⁽¹⁶⁾passer devant un restaurant, lorsqu'une femme ⁽¹⁶⁾portant un baquet d'eau sale, le ⁽³⁾vida sur mon pantalon que je ⁽²⁾portais pour la première fois. When I ⁽²⁾was at Paris, the year last, it me ⁽³⁾happened to ⁽¹⁶⁾pass before a restaurant, when a woman ⁽¹⁶⁾carrying a basin of water dirty, it ⁽³⁾emptied on my trowsers, which I ⁽²⁾wore for the first time.

Une nouvelle mariée ⁽¹⁶⁾paraissant réveuse le jour de ses noces, quelqu'un lui ⁽³⁾demanda le sujet de ses graves réflexions; "je cherche," ⁽¹⁾dit-elle, "quel ⁽⁹⁾serait celui que j'⁽⁹⁾épouserais si je ⁽²⁾devenais veuve." A newly married bride ⁽¹⁶⁾appearing thoughtful the day of her wedding, someone her ⁽³⁾asked the subject of her grave reflections; "I ⁽¹⁾seek," said she, "who ⁽⁹⁾would be he who I ⁽²⁾should marry if I became widow."

Marie, comme tu es gentille aujourd'hui. Mary, how thou art pretty to-day. Mais pourquoi es-tu ⁽¹⁾donc si triste et si abattue, ma chère? But why art thou so sad and so cast down, my dear?

Un coffre sans serrure ⁽¹⁾montre qu'il ne ⁽¹⁾renferme point de trésor; une bouche toujours ouverte ⁽¹⁾annonce un cerveau vide.—A box without lock ⁽¹⁾shows that it does not contain any treasure; a mouth always open ⁽¹⁾announces an empty brain.

La beauté sans esprit ⁽¹⁾est un hameçon qui ⁽¹⁾attire les cœurs, mais qui ne les ⁽¹⁾retient pas. (The) beauty without mind is a bait which draws the hearts, but which them ⁽¹⁾holds not.



E.J.D.

Le chat ⁽²⁾jouait avec mes boucles, et il m'⁽³⁾enleva ma perruque au moment où Monsieur Charles me ⁽³⁾faisait sa déclaration. The cat ⁽²⁾played with my curls, and he me ⁽³⁾pulled off my wig at the moment when Mr. Charles me ⁽³⁾made his declaration of love. Cela me ⁽³⁾fit dresser les cheveux sur la tête, that me ⁽³⁾made to stand on end the hairs (made my hairs stand on end).

Il en est (1) d'un homme qui aime (1), comme d'un moineau pris à la glu, plus il se débat (1), plus il s'embarrasse (1). It is of a man who loves, like a sparrow taken by lime, more he strives himself, the more he embarrasses himself.

Il m'a jeté (4) le chat aux jambes. He me has thrown the cat at the legs, meaning, he has perplexed me.

Se laisser (16) mouvoir (16) aux pleurs d'une femme. To let oneself to yield to the tears of a woman.

Mes pieds nagent (1) dans mes souliers. My feet they swim in my shoes (too big).

Nager (16) dans les biens. To swim in (the) goods (roll in riches).

La véritable éloquence consiste (1) à dire (16) tout ce qu'il faut (1), et à ne dire (16) que ce qu'il faut (1). The true eloquence consists to say all which is necessary, and only to say that which is necessary.

Y a (1)-t-il rien de si beau que la vertu? Is there anything so good as (the) virtue?

Il ne faut pas se venger d'une femme, son châtiment n'est point un titre d'honneur, et une pareille victoire n'a rien de glorieux. Le meilleur parti à prendre lorsqu'on est frappé par la main d'une belle, c'est de saisir cette main et de la baiser. One must not revenge oneself on a woman; her chastisement is not a matter of honour, and a such victory has nothing of glorious. The best plan to take when one is struck by the hand of a beauty, this is to lay hold of this hand and of it to kiss.



PAPILLONNANT.
Butterflying.

Referring to a past occurrence or preterite definite,

je me *levai* et *marchai* dans la chambre, les larmes *coulèrent* de mes yeux ; elle me *tendit* sa main que je *baisai*. I me *rose up* and *walked* in the room, the tears *flowed* from my eyes ; she me *did* or *tendered* her hand, which I kissed. J'*aliai* la voir le lendemain, et je la *trouvai* à son piano. I *went* her to see on the morrow, and I her *found* at her piano. Quoi ! *dit-elle*, je vous perds ? What ! *said* she, I you lose ? Je ne puis aimer que vous. I can not love but you. Vous partez ! c'en est fait pour toujours ? You depart ! is it to be done for always ?

EXTRACTS FROM SCRIPTURE OF THE VERBS.

Indicative Present.

O Eternel ! je suis *affligé*, (1) et j'*élève* (1) mon âme vers toi. Tu es (1) bon, et je suis (1) de ceux que tu *aimes* (1). Oh Lord ! I am *afflicted*, and I raise my soul towards thee. Thou art good, and I am of those whom thou lovest.

Imperfect and Preterite Tenses.

Jésus *entra* (3) une autre fois dans la synagogue, et il y *avait* (2) là un homme qui *avait* (2) une main sèche. Jesus *entered* another time into the synagogue, and there *was* there a man who *had* a hand withered. Alors il *dit* (3) à cet homme, étends ta main, et il l'*étendit* (3), et sa main *devint* (3) saine comme l'autre. Then he *said* to this man, extend thy hand, and he it *extended*, and his hand *became* right as the other.

Indicative.

Quand ce jour là, qui *était* (2) le premier de la semaine, *fut* (6) *venu*, Jésus *vint* (3), et *fut* (3) là, au milieu d'eux. When that day there, which *was* the first of the week, *was come*, Jesus *came* and *was* there, in the midst of them. *Était* (*was*) speaks of the past as *if present*, relating to something else *quite past* ; it is an *imperfect past*. *Vint*, *fut* (*came* and *was*) mean, *thoroughly past* at the time of which we are speaking. Et quand il *eut dit* (6) cela, il *souffla* (3) sur eux. And when he *had said* that, he *breathed* on them. *Eut dit*, past anterior, is a past before another past, and *souffla* is of the preterite or *perfect past*.

Future.

Le soir, le matin, le midi, je *parlerai* et je *crierai* à Dieu, et il *entendra* ma voix. The eve, the morning, the midday, I *will speak* and I *will cry* to God, and he *will hear* my voice.

Conditional.

J'ai dit, O qui me *donnerait* des ailes de colombe ! I have said, O who me *would give* wings of dove ! Je *m'envolerais*, I *would* (me) *fly away* ; et je me *poserais* en quelque lieu, and I *would* (me) *place* myself in some spot. Je me *hâterais* de me sauver de ce vent. I (me) *would hasten* to (me) save myself from this wind. I would fly away "conditionally," *if* I had wings.

Imperative.

Imperative exhorts. O Éternel et Dieu puissant, *garde-moi* comme la prunelle de l'œil, et *couvre-moi* sous l'ombre de tes ailes. O Eternal and God mighty, *guard me* as the pupil of the eye, and cover me under the shadow of thy wings.

Subjunctive Present.

Ils lui dirent, Qui es-tu donc ? *afin que nous rendions* réponse à ceux qui nous ont envoyés. They to him said, Who art thou ? *in order that we may render* answer to those who us have sent.

Subjunctive Imperfect.

Il rendit grâces, et rompit les pains, et il les donna à ses disciples, *afin qu'ils les missent* devant eux. He rendered thanks, and he brake the bread, and he it gave to his disciples, so *that they it might place* before them.

The Verb must agree with its nominative or agent in Gender and Number, as :

Les faux amis *sont* des oiseaux de passage, qui *viennent* à la belle saison et s'en *vont* à la mauvaise. (The) false friends (*they*) *are* birds of passage, who (*they*) *come* at the fine weather and (*they*) *go* themselves away at the bad.

Speaking of "friends," the nominative is of the third person plural, therefore the verb will be the same. Had it referred to a single friend the verb would have been of the third person singular.

IMPERSONAL VERBS and IDIOMATICAL VERBS used impersonally have only a third person singular, although they may have plural significations. **Pleuvoir**, to rain; *il pleut*, it rains; *il pleuvait*, it was raining; *il plut*, it rained; *il pleuvra*, it will rain; *il pleuvrait*, it would rain; *qu'il pleuve*, that it may rain; *qu'il plût*, that it might rain; *il a plu*, it has rained; *il avait plu*, it had rained; *il eut plu*, it had rained; *il aura plu*, it will have rained; *il aurait plu*, it would have rained; *qu'il ait plu*, that it may have rained; *qu'il eût plu*, that it might have rained.

Falloir, to be necessary; *il faut*, it is necessary; *il fallait*, it was necessary; *il fallut*, it was necessary; *il faudra*, it will be necessary; *il faudrait*, it would be necessary; *qu'il faille*, that it may be necessary; *qu'il fallût*, that it might be necessary.

Faire, to do, to make, is constantly being used impersonally with **temps**: *il fait beau temps*, it makes (or is) fine weather; *il faisait*, it was fine or bad weather; *il fit*, it was; *il fera beau*, it will be fine, &c.

Y avoir, there to be; *y ayant*, there being; *il y a*, there is; *il y avait*, there was; *il y eut*, there was; *il y aura*, there will be; *il y aurait*, there would be; *qu'il y ait*, that there may be; *qu'il y eût*, that there might be. *Y a-t-il?* is there? *y avait-il?* was there? *y eut-il?* was there? *y aura-t-il?* will there be? *y aurait-il?* would there be? This verb is most idiomatic, because *avoir* of itself means *to have*, and not "to be," as it does here. *Il y avait un homme*, there was once a man, or *it there had* a man.

ADVERBS.

ADVERBS qualify Verbs, Adjectives, or other Adverbs; they are not declinable: In simple tenses they follow the Verb, as, *il parle bien*; he speaks *well*; but in compound tenses they follow the Auxiliaries, as, *il a bien parlé*; he has *well* spoken. They may be divided into seven classes.

1st. Of Affirmation, Doubt and Negation: *Assurément*, assuredly; *aucunement*, by no means; *certainement*,

certainly; *certes*, certainly, indeed; *en vérité*, indeed, truly; *ne, ne pas, ne point*, not; *probablement*, very likely; *sans doute*, without doubt; *ni*, nor; *non*, no; *nullement*, by no means; *oui*, yes; *peut-être*, perhaps; *si*, yes; *volontiers*, willingly; *vraiment*, truly, indeed. *Ne* by itself is the mildest form of negation, *ne pas* is stronger, and *ne point* is the strongest of all: used with verbs, *ne* precedes and *pas* or *point* follows the verbs.

Je n'ai *pas* d'argent, I have *no* money, means, short of money. Je n'ai *point* d'argent, means, *not any whatever*, therefore *ne point* is the strongest negation.

Ni l'or, ni la grandeur *ne* nous rendent heureux. *Neither* (the) gold *nor* (the) greatness *not* us renders happy.

Ne plus (no more, or any more) je n'ai *plus* d'argent. I *no* have more money. *Ne rien*, not anything, nothing.

2nd. Of Comparison: *Aussi*, as, also; *autant*, as much as; *au moins*, at least; *bien*, good; *comme*, as, like; *davantage*, more; *de même*, so; *de moins*, at least; *de plus*, moreover; *encore*, still, again; *entièrement*, entirely; *environ*, about; *fort*, very; *mieux*, better; *moins*, less; *néanmoins*, nevertheless; *pis*, worse; *plus*, more; *plutôt*, rather; *si*, so, so very; *surtout*, especially, above all; *tant*, so much; *tant soit peu*, ever so little; *très*, very; *trop*, too much; *trop peu*, too little; *un peu*, a little.

Plus and *davantage*, both indicate *superiority*; *plus* usually requires the conjunction *que*, or the preposition *de*, preceding a complement, but *davantage* does not. Charles a *plus* de pain *que* Jacques, mais Jacques en aura *davantage*. *Plus* also takes *de* when quantity is meant (not *que*): ce pain coûte *plus de* deux sous; but it requires *que* and not *de* when comparison is intended: Charles est *plus* grand *que* Pierre.

Si and *Aussi*. *Si* in comparison is only used in negative phrases. *Aussi* is placed in the *negative* and *affirmative*. Charles n'est pas *si* or *aussi* grand que Pierre, mais il est *aussi* (not *si*) grand que Jacques.

3rd. Of Interrogation: *Combien?* How much or many? *Comment?* How? *Depuis quand?* How long? *D'où?* Whence? *Où?* Where? *Pourquoi?* Why? *Quand?* When?

Combien de côtés a un pâté parfaitement rond? *How many* sides has a tart perfectly round?—*Answer*. Deux côtés, le dessus et le dessous.

Pourquoi va-t-on au lit? *Why* go people to bed?—*Answer.* Parce que le lit ne vient pas à nous.

Pourquoi achète-t-on des souliers neufs? *Why* purchase people shoes new?—*Answer.* Parce qu'on ne les donne pas pour rien.

4th. Of Manner, Order, Place: *Ailleurs*, elsewhere; *alentour*, around; *à la fois*, at once; *à droite*, on the right; *à gauche*, on the left; *après*, after; *auprès*, near; *autour*, near about, around; *avant*, before; *céans*, here, within; *ça et là*, here and there; *ci*, here; *ci-après*, hereafter; *d'ailleurs*, besides; *deçà*, on this side; *dedans*, within; *dehors*, without; *delà*, there, on that side; *derrière*, behind; *dessous*, under; *dessus*, above; *devant*, before, in front; *d'ici*, hence; *d'où*, whence; *en bas*, below; *en haut*, above; *ensemble*, together; *environ*, here, about; *ici*, here; *ici bas*, here below; *ici près*, near here; *jusque-là*, so far; *jusqu'où*? how far? *là*, there; *là-bas*, yonder; *là-dedans*, within; *là-haut*, above; *loin*, far; *pêle-mêle*, confusedly; *où*, where; *par ici*, this way; *par où*? which way? *partout*, everywhere; *près*, *proche*, near; *séparément*, separately; *y*, there, here (also *to her*, *to it*, *to them*; it has an extensive use with the preposition *en*. *Il y a*, there is, or are; *vous y êtes*, you there are, or you are right, or have hit the mark). *Je suis d'ici*, I am from here (or born here).

Adverbs relating to a preceding phrase or of interrogation may commence a sentence: *D'où* vient-il? Whence comes he? *Certainement* cet homme est fou, *certainly* that man is mad.

5th. Of Time: *À la fois*, at once; *alors*, then; *anciennement*, formerly; *aujourd'hui*, to-day; *auparavant*, before; *aussitôt*, as soon as; *autrefois*, formerly; *bientôt*, soon; *cependant*, meanwhile; *déjà*, already; *demain*, to-morrow; *depuis*, since; *désormais*, henceforward; *dernièrement*, lately; *de suite*, immediately; *dorénavant*, henceforth; *encore*, yet; *enfin*, in short; *ensuite*, afterwards; *hier*, yesterday; *instantement*, immediately; *jadis*, of old; *jamais*, ever; *lors*, then; *maintenant*, now; *naguère*, formerly; *parfois*, at times; *plutôt*, sooner; *puis*, then; *quand*, when; *quelquefois*, sometimes; *rarement*, seldom; *souvent*, often; *tantôt*, sometimes; *tard*, late; *tôt*, soon; *toujours*, always; *vite*, quickly.

Jamais (*ever*) with *ne* is used as *never*. Un méchant *ne* sait jamais pardonner. A wicked one *not* knows *ever* to pardon (*never knows*).

Il faut battre le fer *quand* il est chaud. One must beat the iron *when* it is hot.

6th. Of Quality: *Ainsi*, thus; *bien*, well; *comment*, how; *exprès*, on purpose; *mal*, badly; *même*, even; *notamment*, especially; *partant*, therefore; *pourtant*, nevertheless; *toutefois*, however.

7th. Of Quantity: *Assez*, enough; *autant*, so much; *beaucoup*, much, many; *bien*, much, many; *combien*, how much, how many; *davantage*, more; *environ*, about; *guère*, but little, not much; *moins*, less; *peu*, little, few; *plus*, more; *que*, how much, how many; *tant*, so much, so many; *trop*, too much, too many.

Beaucoup de, and *bien du*, *de la*, *des*, express quantity, but *bien* an idea of surprise. Il y a ici *beaucoup de* monde; il y a ici *bien du* monde; vous avez *bien de la* présomption pour votre âge. *Beaucoup* is never followed by an Article, but *bien* is, excepting with *autres*, say, *bien d'autres*.

Il a *assez de* pain—He has *enough* of bread. *Beaucoup de* gens l'ont vu—*Many* of people it have seen.

Jean a reçu *peu de* pommes de sa sœur Marie—John has received *few* of apples from his sister Mary.

Remark that after Adverbs of quantity the Article is not used, but de, preposition; therefore not peu des pommes, but peu de pommes.

Adverbs are made also from the feminine of Adjectives; as, *doux*, *douce*, *doucement*, sweet, sweetly; *divin*, *divine*, *divinement*, divine, divinely.

Toute l'Écriture est *divinement* inspirée, all Scripture is *divinely* inspired.

PREPOSITIONS.

A PREPOSITION shows the relation of one word to another. In French it precedes the Noun which it governs (*durant* excepted). The most frequently used are: *à*, to, at, in; *à côté de*, by, next to; *après*, after; *attendu*, considering; *avant*, before; *avec*, with; *chez*, at, among; *contre*, against; *dans*, in; *de*, of; *dèlà*, thence, beyond; *depuis*, since; *derrière*, behind; *dès*, from, as soon as; *devant*, before; *dessous*, under; *dessus*, above; *durant*, during; *en*, in; *entre*, between; *envers*, towards; *excepté*, except; *environ*,

about; *hormis*, except; *hors*, out of; *joignant*, joining; *malgré*, in spite of; *moyennant*, by means of; *nonobstant*, notwithstanding; *outré*, besides; *par*, by; *parmi*, among; *pendant*, during; *pour*, for; *près de*, *proche de*, near; *quant à*, as to, as for; *sans*, without; *sauf*, save; *selon*, according to; *sous*, under; *sur*, upon; *suivant*, according to; *touchant*, concerning; *vers*, towards; *voici*, here is; *voilà*, there is; *vis-à-vis de*, opposite; *vu*, concerning. Prepositions are repeated before every word they govern.

The French have not such a word as *home*; they cannot translate into their language our words "Home, sweet Home." *Chez moi* are the words they make use of to represent it; *chez*, at, among, with, at the house of; *chez moi*, at me; *chez eux*, at them; *chez lui*, at him; *chez elle*, at her; *je vais chez mon père*, I go to the house of my father. It is an idiom; as, *chez le libraire*, at the bookseller's.

The Preposition *en* (*in*) must not be confounded with the same word a *Pronoun* (*of him, of her, &c.*); this one always has a complement, as, *en France*, in France; *en vapeur*, in vapour. This *en* (*in*) is different to *dans* (*in*): *en* is made use of before a Noun without any Article, whilst *dans* usually requires one to follow; say, *En Amérique on parle l'anglais*, mais l'anglais fut inconnu *dans l'Amérique d'autrefois*. In regard to "time," *dans* denotes the point, and *en* the duration: *Ma mère arrivera dans deux mois*—My mother will arrive *in* two months; but, *j'ai appris le français en deux mois*—I have learned French *in* two months.

La beauté sans vertu, est une fleur sans parfum—(The) beauty *without* virtue is a flower *without* perfume.

Prepositions usually *precede Nouns*; but there are eight which can also *precede Verbs*, viz., *à*, *de*, *entre*, *par*, *pour*, *sans*; these place themselves before *Infinitives*: Il a l'intention *de rester* ici. He has the intention *of to remain* here, or he intends remaining here. *C'est à vous à jouer*, it's to you *to play*.

En before the *Participle present*, as, *en parlant* (*in speaking*); indeed, *en* is the only Preposition which governs the *participle present*.

Après precedes the Auxiliary Verbs *avoir* and *être*.
Après avoir parlé—*After* having spoken. *Après être trompé*—*After* being deceived.

Prepositions are divided into three classes: 1st of which governs the Accusative case, and such are chiefly *simple* words. 2ndly, governing the Genitive case. 3rdly, the Dative case; but these are compound words.

I must refer students to larger grammars for further information, excepting that, for an example, I may say, *après* is No. 1, *à côté de*, No. 2, *quant à*, No. 3. *Marchez après lui*—Walk *after* him. *C'est à côté de lui*—It's *at side* of him. *Quant à moi, j'aime la vérité*—*As for me*, I love (the) truth.

A, wherever it may be seen, has a general idea of *going to*, or *leaning towards* something, somewhere, or somebody: *à vous*, to you; *à moi*, to me; *à leur*, to them. *Je vais à Paris*—I go *to* Paris. *Je pense à vous*—I think *to* you, not *of you*, as in English. *Je cours à vous*—I run *to* you. *Je vous invite à rester*—I you invite *to* remain. Also after a Noun forming a compound of Noun and



Verb, or in the sense of *purpose of*, as, *Une chambre à coucher*, a chamber on purpose *to* sleep in, or a bed-chamber; *la salle à manger*, the saloon on purpose *to* dine in, or dining-room; *un verre à vin*, a wine-glass, or glass on purpose *to* hold wine; *un moulin à vent*, a mill *to* wind, or windmill; *la poudre à canon*, the powder *to*

cannon, or gunpowder, &c. Bateau à vapeur, steam-boat.

De or **d'** is the most important of all Prepositions.

When a Noun is taken in a partitive sense and preceded by an Adjective of quality, **de** is used instead of the Article ; as, j'ai **de** bons livres, and not j'ai *des* bons livres. It takes the place of the partitive Article *du* or *de la*, irrespective of gender or number in the Noun. It means *some, any*, in or out of *abundance, quantity, quality, space* of nature, body and mind. No matter *how large* or *how small* that quantity may be, it still *represents quantity* (the partitive Article speaks more in a *fractional* sense).

When an Adjective *precedes* a Noun, say, **de bon pain**, not *du bon* ; **de bonne viande**, not *de la bonne viande*, of *some* good bread, of *some* good meat. The Article would refer to a bit of bread, or a slice, or a cut off a joint of meat. **Peu de pain**, little *of* bread, means **some in a quantity**.

In Mixture: mêler avec *de* bonne farine, to mix *with* good flour ; se mêler *de*, to mix in, meddle with, or be concerned in with somebody or something.

Where Nouns are indefinitely used ; as, digne *de* louange, worthy *of* praise.

Where a Noun follows another relating to one idea of quantity ; as, femme *de* chambre, chamber woman, or woman of chambers, not a single chamber ; un mal *de* tête, bad *of* the head ; mal *de* dent, ache *of* teeth, in a general sense.

It also indicates objects by their materials ; as, une montre *d'*or, a watch *of* gold ; un chapeau *de* soie, a hat *of* silk ; not of *the particular* silk, nor *particular* gold, but of general gold or silk—chemin *de* fer, road *of* iron (*railway*).

It means little out of little, in a general sense ; as, un peu *d'*aide fait *de* bien, a little *of* help does *of* much service ; un peu *de* levain produit grande pâte, a little *of* yeast makes big paste ; un verre *de* vin, a glass *of* wine ; une bouteille *de* vin, a bottle *of* wine.

It also means *from* ; as, il vient *de* mon père, *de* ma mère, et *de* mes sœurs ; he comes *from* my father, *from*

my mother, and *from* my sisters; and as in the following sentence: ils arrivent *de* Paris, they arrive from Paris.

Of Time: il est *de* bonne heure, it is *of* good time (or early); je n'ai pas plus *de* dix ans, I have not more *than* ten years (or ten years of age).

Before Infinitives, or between two Verbs, or after Verbs and Participles which in English are followed by the word *with*; as, il est rempli *de* vin; he is full *of* (or *with*) wine.

Je me propose *de* me marier, I me propose for me to marry, meaning I intend to partake *of something* (good or bad), viz., the *matrimonial state*. Donnez-moi un morceau *de* pain, give me a piece of bread; plus *de* pain, more *of* bread; moins *de* pain, less *of* bread; trop *de* pain, too much *of* bread.

Les parents *de* ma femme, the relatives *of* my wife.

Of Stature: un homme *de* six pieds de hauteur, a man *of* six feet of height.

And all words expressive of *quantity* or *scarcity* (excepting bien) require *de* after them.

Il a plus *de* peur que *de* mal—"He has more *of* fear than *of* harm" (or, more frightened than hurt). Beaucoup *de* bruit et peu *d'effet*—"Much *of* noise and little *of* effect." Abondance *de* bien ne nuit pas—"Abundance *of* good things never hurts." Il n'est sauce que *d'appétit*—"No sauce like that *of* appetite." Il n'est point *de* roses sans épines—"There are none *of* roses without thorns." Un livre *de* fables, a book of fables.

Contrasts. *C'est à vous à répondre*, it is to you to reply (or your turn); *c'est à vous de répondre*, means your duty or right to reply. *Un verre à vin*, a wine-glass; *un verre de vin*, a glass of wine. *Un pot au lait*, a pot for milk; *un pot de lait*, a pot of milk. *Par terre*, on the earth; *à terre*, towards the earth. *En ville*, in the city (out of the house); *à la ville*, going to the city. *La boîte à allumettes*, the box on purpose for matches; *boîte d'allumettes*, box of matches. *Le chemin de fer*, the road of iron (railroad). *Le bateau à vapeur*, the boat on purpose for steam, or steam-boat. *A la campagne*, about the country for pleasure, or the action of going into the country, far from one's home,

parties of pleasure. **En campagne** signifies more like business ; also of an army in search of an enemy.

Le porte-monnaie tombe *à terre*, et moi je tombe *par terre* pour le ramasser ; or, say, that a brick fell from the top of a house, it fell *à terre*, whilst a brick standing on its end on the ground, and falling over on its side, will be *par terre* ; so that anything already *on the earth*, falling, is *par terre*.

Après (*after*) means posteriority, but **d'après** expresses an idea of origin ; as, *d'après nature*. *Le portrait de la Comtesse de Salisbury d'après nature*, the portrait of the Countess of Salisbury, *after nature*.



Prêtes-moi de l'argent, *lend me some money.*

Excusez-moi, je ne prête rien, *excuse me, I not lend anything.*

Alors il n'y a pas d'avantage, ni d'un côté ne de l'autre, *then it not there has advantage, not of one side nor of the other.*

Un homme devant l'autre, *one man before the other.*

Deux messieurs d'après nature, *two gentlemen after nature.*

Avant diner, *before dinner* ; **après** diner, *after dinner.*

Avant and **devant** both mean before : *avant*, by reason of time—say “*before one o'clock* ;” *devant* for position, as, “He stands there *before* you.”

Près de dix heures, *near ten o'clock* ; **près à**, *on the point.*

CONJUNCTIONS.

A CONJUNCTION serves to join words or sentences together. Some govern Verbs in the *Indicative Mood*, some in the *Subjunctive*, others in the *Infinitive*.

For *Indicative*: *ainsi*, thus ; *ainsi que*, as ; *au lieu que*, whereas ; *aussitôt que*, as soon as ; *car*, for ; *cependant*, however, yet ; *c'est pourquoi*, therefore ; *comme*, as ; *d'ailleurs*, besides ; *depuis que*, since ; *de plus*, moreover ; *de*

sorte que, so that ; *dès que*, as soon as ; *donc*, then ; *et*, and ; *en effet*, indeed ; *enfin*, in short ; *lorsque*, when ; *mais*, but ; *même*, even ; *néanmoins*, nevertheless ; *ni*, neither, nor ; *or*, now ; *ou bien*, or else ; *ou*, either, or ; *outré que*, besides ; *parceque*, because ; *pendant que*, whilst ; *pour lors*, then ; *pourquoi*, why, wherefore ; *pourtant*, however ; *puis-que*, since ; *quand*, when ; *quand même*, though ; *que*, that ; *savoir*, namely ; *selon que*, according as ; *si*, if ; *sinon*, or else ; *sitôt que*, as soon as ; *soit*, either, or ; *suivant que*, according as ; *surtout*, especially ; *tandis que*, whilst ; *tant que*, as long as ; *toutefois*, however.

Quand on est riche, on ne manque pas d'amis. *When* one is rich, one not fails not of friends.

For Subjunctive : *afin que*, in order that ; *à moins que*, unless ; *avant que*, before ; *bien que*, though ; *de crainte que*, for fear ; *de peur que*, lest ; *en cas que*, in case that ; *encore que*, though ; *jusqu'à ce que*, till ; *loin que*, far from ; *non pas que*, not that ; *pour que*, that ; *pourvu que*, provided ; *quoique*, although ; *sans que*, without ; *sinon que*, except that ; *soit que*, whether ; *supposé que*, suppose.

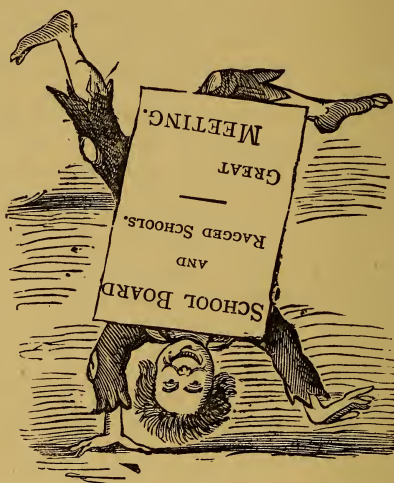
For Infinitive : *afin de*, in order to ; *à moins de*, unless ; *avant de*, before ; *au lieu de*, instead of ; *de crainte de*, for fear of ; *de peur de*, for fear of ; *faute de*, for want of ; *jusqu'à*, till ; *loin de*, far from ; *plutôt que de*, rather than.

INTERJECTIONS.

INTERJECTIONS are emotions of the Mind ; as, **Ah ! bon ! bah ! chut ! courage ! eh ! hé ! ô ! oh ! ouf ! fi ! fi donc ! gare ! hola !** made use of like the following examples : *Ah ! que je vous aime !*—Oh, how I love you ! *Eh, comment il est laid !*—Eh, how ugly he is ! *Oh ! mais vous ne m'aimez pas !*—Oh ! but you don't love me ! *O ma mère ! que je vous aime !*—O my mother, how I love you ! *Ho ! attendez un moment*—Ho ! wait a moment. *Eh, là-bas ! on ne passe pas !*—Eh, you there ! "Cannot pass," says the sentinel. *Tout beau, mon bon Monsieur ! ne le prenez pas si haut*—Very fine, my good sir ! don't be so impertinent. *O quelle horreur !*—Oh, how horrible ! *De grâce*

ô ma chère mère ! un dernier baiser—For goodness sake, O my dear mother ! a last kiss. *Ah ! par exemple !* Oh ! indeed !

There are many others, too numerous to mention, local to various parts of the country.



“THROW US A COPPER, MISTER.”

la nécessité fait le larron, *(the) necessity makes the thief.*
tomber dans la nécessité, *to fall into (the) necessity*

ELEVÉ AU DELÀ DE SON AMBITION.



RAISED ABOVE HIS AMBITION.

USEFUL KNOWLEDGE FOR TRAVELLERS, OR FOR ANYONE ELSE.

Days of the Week.—Sunday, *dimanche*. Monday, *lundi*. Tuesday, *mardi*. Wednesday, *mercredi*. Thursday, *jeudi*. Friday, *vendredi*. Saturday, *samedi*.

Months of the Year.—January, *janvier*. February, *février*. March, *mars*. April, *avril*. May, *mai*. June, *juin*. July, *juillet*. August, *août*. September, *septembre*. October, *octobre*. November, *novembre*. December, *décembre*.

Seasons.—Spring, *le printemps*. Summer, *l'été*. Autumn, *l'automne*. Winter, *l'hiver*.

Holidays.—Christmas, *noël*. Advent, *l'avent*. Easter, *pâques*. Easter Monday, *lundi de pâques*. Good Friday, *le vendredi-saint*. Lent, *le carême*. Shrove Tuesday, *le mardi gras*. New Year's Day, *le jour de l'an*.

Division of Time.—Afternoon, *après-midi*. After to-morrow, *après-demain*. Beginning, *le commencement*. Century, *un siècle*. Daybreak, *point du jour*. Dawn, *l'aube du jour*. Day (the), *le jour, la journée*. Day before yesterday, *avant-hier*. Day (to), *aujourd'hui*. Day (next), *le lendemain*. Day (fast), *un jour maigre*. End (the), *la fin*. Forenoon, *avant-midi*. Holidays, *les vacances*. Holiday, *festival, un jour de fête*. Hour, *une heure*. Hour (quarter of), *un quart d'heure*. Hour (half of), *une demi-heure*. Midnight, *minuit*. Morning, *le matin, la matinée*. Morrow (to), *demain*. Minute, *une minute*. Month, *un mois*. Middle, *milieu*. Night, *la nuit*. Noon, or twelve o'clock, *midi*. Leap year, *l'année bissextile*. Sunrise, *le lever du soleil*. Week, *une semaine*. Year, *un an*. Yesterday, *hier*.

Periods of Time.—**DAYS:** One of these days, *un de ces jours*. From day to day, *de jour en jour*. One day to another, *d'un jour à l'autre*. Every day, *tous les jours*. Daily, *journellement*. **WEEKS:** Last week, *la semaine dernière*. It is a week since, *il y a huit jours*. Next week, *la semaine prochaine*. At the end of the week, *à la fin de la semaine*. In a fortnight, *dans quinze jours*. **MONTHS:**

In a month, *dans un mois*. At the end of the month, *vers la fin du mois*. The first of next month, *le premier du mois prochain*. It is at least a month, *il y a bien un mois*. Last month, *le mois dernier*. YEARS: Last year, *l'année dernière*, or *l'an passé*. Next year, *l'année prochaine*. It will be a year on the 10th of next month, *il y aura un an le dix du mois prochain*.

Parts of the Body.—Arm, *le bras*. Ankle, *la cheville du pied*. Artery, *une artère*. Back, *le dos*. Backbone, *l'échine*. Bowels, *les intestins*. Bosom, *le sein*. Brain, *le cerveau*, or *la cervelle*. Breast, *la mamelle*. Calf of leg, *le mollet*. Cheek, *la joue*. Chest, *la poitrine*. Ear, *l'oreille*. Ear drum, *le tympan de l'oreille*. Elbow, *le coude*. Eye, *l'œil*. Eyes, *les yeux*. Eyeball, *la prunelle*. Eyebrows, *les sourcils*. Eyelash, *le cil*. Eyelid, *la paupière*. Face, *le visage*, or *la figure*. Fat, *la graisse*. Finger, *le doigt*. Fist, *le poing*. Flesh, *la chair*. Foot, *le pied*. Forehead, *le front*. Front teeth, *dents de devant*. Groine, *l'aine*. Gums, *les gencives*. Hand, *la main*. Head, *la tête*. Heart, *le cœur*. Heel, *le talon*. Hip, *la hanche*. Instep, *le cou-de-pied*. Jaw, *la mâchoire*. Knee, *le genou*. Knee-cap, *la rotule*. Leg, *la jambe*. Limb, *un membre*. Lips, *les lèvres*. Liver, *le foie*. Loins, *les reins*. Lungs, *les poumons*. Mouth, *la bouche*. Nails, *les ongles*. Neck, *le cou*. Nerves, *les nerfs*. Nipple, *le mamelon*. Nose, *le nez*. Nostrils, *les narines*. Ribs, *les côtes*. Shoulder, *l'épaule*. Shin, *l'os de la jambe*. Sides, *les côtés*. Sinews, *les tendrons*. Skin, *la peau*. Stomach, *le ventre*, or *l'estomac*. Temples, *les tempes*. Thigh, *la cuisse*. Throat, *la gorge*. Thumb, *le pouce*. Tip of the nose, *le bout du nez*. Tongue, *la langue*. Tooth, *la dent*. Waist, *la taille*. Wrist, *le poignet*. Vein, *la veine*.

Ailments.—I am not well, *je ne me porte pas bien*. What's the matter with you? *qu'avez vous?* I have a severe cold, *je suis fort enrhumé*. I have bad eyes, *j'ai mal aux yeux*. I have a pain at my side, *j'ai mal au côté*. I have sore feet, *j'ai mal aux pieds*. I have the toothache, *j'ai mal aux dents*. I'm sick at heart, *j'ai mal au cœur*. I have a head ache, or I have ill at the head, *j'ai mal à la tête*. I have a sick headache, *j'ai la migraine*.

Animals. Ass, *un âne*. Bloodhound, *un limier*. Bull, *un taureau*. Bull-dog, *un dogue*. Calf, *un veau*. Cat, *un chat, une chatte*. Capon, *un chapon*. Chicken, *un poulet*. Colt, *un poulain*. Cow, *une vache*. Cock, *un coq*. Dog, *un chien*. Duck, *un canard*. Ewe, *une brebis*. Filly, *une poulliche*. Goat (he), *un bouc*; (she), *une chèvre*. Greyhound, *un lévrier*. Goose, *une oie*. Hen, *une poule*. Heifer, *une génisse*. Hog, *un cochon*. Horse, *un cheval*. Kid, *un chevreau*. Lamb, *un agneau*. Lapdog, *un chien de dame*. Mare, *une jument*. Mastiff, *un mâtin*. Mule, *un mulet*. A Newfoundland, *un chien de Terre-Neuve*. Ox, *un bœuf*. Peacock, *un paon*. Pig, *un porc*. Pigeon, *un pigeon*. Pointer, *un chien d'arrêt*. Rabbit, *le lapin*. Ram, *un béliér*. Setter, *un chien couchant*. Sheep, *un mouton*. Spaniel, *un épagneul*. Sow, *une truie*. Swan, *un cygne*. Stallion, *un étalon*. Terrier, *un basset*; (Scotch do.), *un griffon*. Turkey, *un dindon*. Water spaniel, *un barbet*.

Fish.—Brill, *une barbue*. Carp, *une carpe*. Chub, *un chabot*. Cod, *une morue*. Craw-fish, *un écrevisse*. Eel, *une anguille*. Freshwater fish, *des poissons de rivière*. Herring, *un hareng*. Lampreys, *des lamproies*. Lobster, *un homard*. Mackerel, *un maquereau*. Mussels, *des moules*. Oysters, *des huîtres*. Perch, *une perche*. Pike, *un brochet*. Pilchard, *une sardine*. Salmon, *un saumon*. Shrimps, *des crevettes*. Shad, *une alose*. Skate, *une raie*. Smelt, *un éperlan*. Sole, *une sole*. Tench, *une tanche*. Trout, *une truite*. Turbot, *un turbot*. Turtle, *une tortue*.

Flowers.—Auricula, *une oreille d'ours*. Corn-flower, *un bluet*. Crowfoot, *une renoncule*. Daisy, *une marguerite*. Daffodil, *un narcisse*. Forget-me-not, *un myosotis*. Gilly-flower, *une giroflée*. Heartsease, *une pensée*. Holly-hock, *une rose trémière*. Hyacinth, *une hyacinthe*. Honeysuckle, *un chèvrefeuille*. Jessamine, *un jasmin*. Larkspur, *le pied d'alouette*. Lily, *un lis*. Lilac, *le lilas*. Lily of the valley, *un muguet*. Marigold, *un souci*. Pink, *un œillet*. Poppy, *un pavot*. Primrose, *une primevère*. Rose, *la rose*. Sun-flower, *un tournesol*. Tulip, *la tulipe*. Violet, *la violette*.

Fruits.—Apple, *une pomme*. Apricot, *un abricot*. Almond, *une amande*. Blackberry, *une baie de ronce*. Bilberries, *des baies de myrtille*. Cherry, *une cerise*. Chestnut,

une châtaigne. Currant, *la groseille.* Date, *une datte.* Fig, *une figue.* Filbert, *une aveline.* Gooseberry, *une groseille à maquereau.* Grape, *le raisin.* Hazelnut, *une noisette.* Lemon, *un citron.* Medlar, *une nêfle.* Mulberry, *la mûre.* Nectarine, *un brugnon.* Orange, *une orange.* Pear, *une poire.* Plum, *une prune.* Peach, *une pêche.* Quince, *un coing.* Raspberry, *une framboise.* Strawberry, *une fraise.* Walnut, *une noix.*

Trees.—Acacia, *un acacia.* Aspen, *un tremble.* Alder, *un aune.* Ash, *un frêne.* Beech, *un hêtre.* Birch, *un bouleau.* Cedar, *un cèdre.* Elder, *un sureau.* Elm, *un orme.* Fir, *un sapin.* Holly, *un houx.* Horse-chestnut, *un maronnier d'Inde.* Larch, *un mélèze.* Lime, *un tilleul.* Maple, *un érable.* Pine, *un pin.* Poplar, *un peuplier.* Plane, *un platane.* Willow, *un saule.*

Vegetables.—Artichokes, *des artichauts.* Asparagus, *des asperges.* Beans (broad), *des fèves;* (kidney), *des haricots verts.* Beet-root, *une betterave.* Cabbage, *un chou.* Cauliflower, *un chou-fleur.* Carrots, *des carottes.* Celery, *du céleri.* Chervil, *du cerfeuil.* Chives, *de la ciboulette.* Cucumber, *concombre.* Endive, *la chicorée.* Garlic, *de l'ail.* Garden-cress, *du cresson de jardin.* Gherkins, *des cornichons.* Horse-radish, *du raifort.* Lentils, *des lentilles.* Lettuce, *de la laitue.* Marjoram, *de la marjolaine.* Mushrooms, *des champignons.* Melon, *un melon.* Mint, *la menthe.* Onions, *des oignons.* Parsnips, *des panais.* Potato, *une pomme de terre.* Parsley, *du persil.* Radishes, *des radis.* Sage, *la sauge.* Sea-kale, *le chou-marin.* Salad, *une salade.* Shallots, *des échalottes.* Sorrel, *de l'oseille.* Spinage, *des épinards.* Thyme, *le thym.* Truffles, *des truffes.* Turnips, *des navets.* Water-cress, *du cresson.*

Seeds.—A root, *une racine.* Barley, *l'orge.* Corn, *le blé.* Maize, *le blé de Turquie.* Millet, *le millet.* Oats, *l'avoine.* Rice, *le riz.* Rye, *le seigle.* Wheat, *le froment.*

Household Furniture.—Basin, *un bassin.* Basket, *une corbeille.* Bed, *un lit;* (feather), *un lit de plumes;* (down), *un lit de duvet.* Bedroom, *une chambre à coucher.* Bell, *la sonnette.* Blanket, *une couverture de laine.* Bedstead, *le bois de lit.* Bedclothes, *les couvertures.* Bolster, *le traversin.* Bolt, *le verrou.* Bottle, *la bouteille.* Box, *une*

boîte. Broom, *un balai.* Carpet, *un tapis.* Candle, *une chandelle;* (stick), *un chandelier;* (wax), *une bougie.* Charcoal, *le charbon de bois.* Cask, *une futaille.* Chair, *la chaise;* (arm), *le fauteuil.* Clock, *une pendule.* Coal, *charbon de terre.* Coffee-pot, *une cafetière.* Corkscrew, *le tire-bouchon.* Counterpane, *une courtépointe.* Cover, *un couvercle.* Cup, *une tasse.* Dining-room, *la salle à manger.* Dish, *un plat.* Door, *la porte.* Drawers (chest of), *une commode.* Drawing-room, *le salon.* Ewer, *une aiguière.* Fork, *une fourchette.* Fender, *un garde-cendres.* Glass, *un verre;* (pane of), *vitre.* Grater, *une râpe.* Gridiron, *un gril.* Knife, *un couteau.* Mat, *une natte.* Mustard-pot, *un moutardier.* Pail, *un seau.* Pepper-box, *une poivrière.* Pie-dish, *une tourtière.* Pillow, *un oreiller;* (case), *une taie d'oreiller.* Pitcher, *une cruche.* Plate, *une assiette.* Poker, *le tisonnier.* Salt-cellar, *une salière.* Saucer, *une soucoupe.* Screen, *un écran.* Slate, *une ardoise.* Sheets, *les draps.* Shovel, *la pelle.* Sponge, *une éponge.* Spoon, *une cuillère.* Stove, *un poêle.* Sugar-basin, *le sucrier.* Snuffers, *les mouchettes;* (tray for), *porte-mouchettes.* Table, *la table.* Tablecloth, *une nappe.* Table-napkin, *une serviette.* Tea-caddy, *une boîte à thé;* (kettle), *une bouilloire;* (tray), *un plateau.* Towel, *un essuie-main.* Tongs, *les pincettes.* Trunk, *un coffre.* Tub, *une cuve.*

Wearing Apparel.—Apron, *un tablier.* Belt, *un baudrier.* Bodice, *le corps.* Boots, *des bottes.* Boot-jack, *un tire-bottes.* Braces, *des bretelles.* Breeches, *une culotte.* Buckle, *la boucle.* Button, *le bouton.* Button-hole, *la boutonnière.* Bonnet, *un chapeau de femme.* Bracelets, *des bracelets.* Brocade, *le brocade.* Brush, *une brosse;* (tooth), *une brosse à dents.* Buckram, *le bougran.* Cap, *un bonnet;* (night), *une cornette, un bonnet de nuit.* Calico, *du calicot.* Cambric, *de la batiste.* Cloak, *un manteau.* Cloth, *le drap, la toile.* Collar, *le col, le collet.* Coat, *un habit;* (frock), *une redingote;* (waist), *un gilet;* (mourning), *un habit de deuil.* Comb, *un peigne.* Crape, *le crêpe.* Cuff, *manchette.* Drawers, *des caleçons.* Dimity, *le basin.* Eyeglass, *un lorgnon.* Fan, *un éventail.* Flannel, *la flannelle.* Fur, *la fourrure.* Garter, *la jarretière.* Glove, *le gant.* Gauze, *la gaze.* Gown, *la robe;* (dressing), *la robe de*

chambre. Hat, *le chapeau.* Handkerchief, *un mouchoir.* Headdress, *une coiffure.* Lace, *la dentelle.* Leather, *le cuir.* Muff, *un manchon.* Muslin, *la mousseline.* Needle, *une aiguille.* Necklace, *un collier.* Neckkerchief, *un fichu.* Neckcloth, *une cravate.* Opera-glass, *une lorgnette.* Petticoat, *une jupe.* Pin, *une épingle.* Pincushion, *une pelote.* Pomatum, *la pommade.* Shawl, *un châle.* Shirt, *une chemise.* Shoe, *le soulier.* Slipper, *pantoufle.* Sock, *le chausson.* Stocking, *le bas; (knitted), le bas tricoté.* Stays, *un corset.* Silk, *la soie.* Sarcenet, *le taffetas.* Thimble, *un dé.*

Eating, Drinking, &c.—Anchovies, *anchois.* Bacon, *du lard; (flitch of), une flèche de lard.* Beef, *du bœuf; (fresh boiled), du bouilli; (roast), du rôti; (sirloin of), un aloyau; (rump of), une culotte de bœuf; (beefsteak), un bifteck.* Bread, *du pain; (brown), du pain bis; (white), du pain blanc; (new), du pain frais; (hot), du pain chaud; (stale), du pain rassis; (rasped), du pain chapelé; (loaf), du pain; (household), du pain de ménage.* Breakfast, *le déjeuner.* Beer, *de la bière.* Biscuits, *des biscuits.* Brandy, *l'eau-de-vie.* Butter, *du beurre; (fresh), du beurre frais; (salt), du beurre salé.* Broth, *du bouillon.* Cakes, *des gâteaux.* Calf's head, *une tête de veau.* Calf's pluck, *une fressure.* Capers, *des câpres.* Cloves, *des clous de girofle.* Cinnamon, *de la cannelle.* Cheese, *du fromage.* Cider, *du cidre.* Custards, *du flan.* Chitterlings, *des andouilles.* Crust, *la croûte.* Crumb, *la mie; (small), la miette; (kissing-crust), la baisure.* Dinner, *le dîner.* Dough, *la pâte.* Eggs, *des œufs; (new laid), des œufs frais; (boiled), des œufs à la coque; (hard-boiled), des œufs durs.* Fish, *du poisson.* Fritters, *des beignets.* Flour, *la farine.* Game, *du gibier.* Ginger, *du gingembre.* Gravy, *du jus.* Gizzard, *le gésier.* Ham, *du jambon.* Ices, *des glaces.* Jam, *des confitures.* Jelly, *de la gelée.* Lamb, *de l'agneau; (quarter of), un quartier d'agneau.* Liver, *le foie.* Meal, *de la farine.* Meat (roast), *du rôti; (minced), du hachis; (stewed), une étuvée, un ragoût.* Macaroons, *des macarons.* Mushrooms, *des champignons.* Mustard, *de la moutarde.* Mutton, *du mouton; (breast of), de la poitrine; (chops), des côtelettes; (leg of), un gigot; (neck of), un collet; (shoulder of), une épaule.* Oil, *de l'huile.* Omelette, *une*

omelette. Pancakes, *des crêpes*. Pepper, *du poivre*. Pie, *un pâté*. Pickled gherkins, *des cornichons*. Pickled salmon, *du saumon mariné*. Poultry, *de la volaille*. Pullet (fat), *une poularde*; (leg of), *une cuisse*; (wing of), *une aile*. Pork, *du porc*. Salt, *du sel*. Sausages, *des saucisses*. Sweetbread, *un ris de veau*. Saveloy, *un cervelas*. Sweetmeats, *des bonbons*. Sugar-plums, *des dragées*. Syrup, *du sirop*. Sherbet, *du sorbet*. Soda-water, *l'eau de seltz*. Soup, *le potage*; (gravy), *du consommé*; (meat), *la soupe grasse*; (vegetable), *la soupe maigre*. Stew, *un ragoût*. Tripe, *des tripes*. Veal, *du veau*; (loin of), *une longe de veau*; (fillet of), *une rouelle de veau*; (knuckle of), *un jarret de veau*; (larded), *un fricandeau*. Vinegar, *du vinaigre*. Yeast, *le levain*.



Some one rings, *quelqu'un sonne*. Go and see who it is, *allez voir qui c'est*. Who's there? *qui est là?* A poor boy, *un pauvre garçon*. Are you hungry? *avez-vous faim?* I have not eaten anything to-day, *je n'ai rien mangé aujourd'hui*. I am very hungry, *j'ai grand' faim*. Are you thirsty? *avez-vous soif?* I am thirsty, *j'ai soif*. Take a glass of beer, *prenez un verre de bière*. I drink to your health, *je bois à votre santé*.

The Hour.—What time is it? *quelle heure est-il?* or *savez-vous quelle heure il est?* It is 10 o'clock, *il est dix heures*. 10 m. past ten, *il est dix heures et dix*. $\frac{1}{4}$ past 10, *dix heures et un quart*. $\frac{1}{2}$ past 10, *dix heures et demie*. $\frac{1}{4}$ to 11, *onze heures moins un quart*. 5 m. to 11, *il est onze heures moins cinq minutes*. At about $\frac{1}{2}$ past 2, *vers deux heures et demie*. Listen, the $\frac{1}{2}$ hour strikes, *écoutez, voilà la demie qui sonne*. It must be near 12, or midday, *il doit être près de midi*. Midnight, *minuit*. My watch has stopped, *ma montre est arrêtée*. Does your watch go well? *votre montre va-t-elle bien?* Wind it up, *montez-la*. I have forgotten my key, *j'ai oublié ma clef*. Try mine, *essayez la mienne*. The clock

is not going, *l'horloge ne va pas*. There ! the clock strikes, *voilà l'horloge qui sonne*. It's a little slow, *elle retarde un peu*. It's late, *il est tard*. Is it late? *est-il tard?* It is not late, *il n'est pas tard*. It is early, *il est de bonne heure*. Later than I thought, *plus tard que je ne pensais*. When do you think of going out? *quand pensez-vous sortir?* We must go home, *il faut rentrer à la maison*.

Salutations, &c. Good morning, sir, *bonjour, monsieur*. How do you do? *comment vous portez-vous?* I am very well, *je me porte fort bien*. What pleasure to see you, *quel plaisir de vous voir*. You are very kind, *vous êtes bien bon*. How is the health? *comment va la santé?* I am exceedingly well, thank you, and you? *je me porte à merveille, merci bien, et vous?* Please take a chair, *veuillez prendre un siège*. Much obliged, *bien obligé*. What news is there? *qu'est-ce qu'il y a de nouveau?* Nothing that I know of, *rien que je sache*. Have you received any news? *avez-vous reçu des nouvelles?* How are your father and mother? *comment se portent Mon. votre père et Mme. votre mère?* My mother is not well, *ma mère ne se porte pas bien*. How long has she been ill? *depuis quand est-elle malade?* Since a fortnight, *depuis quinze jours*. I am sorry for it, *j'en suis fâché*. Your sister, is she still unwell? *Mlle. votre sœur est-elle encore indisposée?* She is quite recovered, *elle est tout à fait rétablie*. I cannot remain longer, *je ne saurais demeurer plus longtemps*. You are in great haste, *vous êtes bien pressé*. I have some business to attend to, *j'ai des affaires à faire*. We shall have the pleasure to see you again soon, *nous aurons le plaisir de vous revoir bientôt*. In a few days, *dans quelques jours*. As soon as possible, *le plus tôt possible*, or *que je pourrai*.

Hotel.—I want a room, *je désire une chambre*. What kind of room? *quelle chambre désire monsieur?* A bedroom, *une chambre à coucher*. What is the charge? *quel est le prix?* It is 10 fr. a day, *c'est dix francs par jour*. That is too dear, *c'est trop cher*. I would not give beyond five francs, *je n'y veux mettre que cinq francs*. The bed, is it good? *le lit est-il bon?* I will eat something, *je mangerai quelque chose*. Show me the bill of fare, *montrez-moi la carte du jour*. What time will dinner be ready? *à*

quelle heure le dîner sera-t-il prêt? I would have a beef-steak, *je voudrais un bifteck*. I like it well done, *je l'aime très-cuit*; (underdone), *je l'aime saignant*. Where is the post-box? *où est la boîte aux lettres*? Can you get me a guide? *pouvez-vous me procurer un guide*? I will engage him for two or three days, *je l'engagerai pour deux ou trois jours*. What is his charge? *quel est son prix*? Very well, I am content, *très-bien, je suis satisfait*. Give me the key of my room, *donnez-moi la clef de ma chambre*. Can I enter at all hours? *puis-je rentrer à toute heure*? I leave to-morrow, *je partirai demain*. I desire to settle my bill, *je désire régler ma note*. Can you tell me if the steamer leaves to-morrow? *pouvez-vous me dire si le bateau à vapeur part demain*?

Bed-time.—I want to go to bed immediately, *je désire aller me coucher de suite*. I have a bad headache, *j'ai une forte migraine*. Shall I warm your bed? *voulez-vous que je bassine votre lit*? No; but I desire to have a light, *non; mais je désire avoir de la lumière*. I will place it on the mantelpiece, *je vais la mettre sur la cheminée*. If you feel indisposed I will pass the night with you, *si vous vous sentez incommodé, je passerai la nuit auprès de vous*. No, no, go to bed, *non, non, allez vous coucher*.

BON SOIR!
Good night.



DORMEZ BIEN.
Sleep well.

THEATRIC.

The Germans have frequently claimed Shakespeare as one of their countrymen. The question however arises whether he was not *also* a Frenchman, seeing that the following portion of a play was first discovered in France. Readers must judge for themselves; they will find, however, great similarity in the names of the characters. The only supposition for its being so (according to the author's idea) is, that "it has never yet appeared in any of the complete editions of the plays of Shakespeare," consequently it never had the dishonour of being rejected, as have some, which as unmistakably bespeak him, as does the "Merchant of Venice."

MEM.—In the present day, the French write *Juliette*, and the Germans *Julietta*.

LE MIEL EST DOUX MAIS L'ABEILLE PIQUE.
The honey is sweet but the bee stings.

ROMEO.—Psssst! Psssst! *Psssst! Psssst!*

JULIET.—Qui m'appelle? *Who me calls?*

ROMEO.—Ne me reconnaissez-vous pas?
Not me recognize you not?

JULIET.—C'est vous, Romeo? *This is you, Romeo?*

ROMEO.—Moi-même. Quel motif si important fait
Myself. What motive so important makes
sortir si tôt la belle Juliet de sa demeure?
to go out so early the beautiful Juliet from her home?

JULIET.—Et vous-même, Romeo, pourquoi courez-
And yourself, Romeo, why go about
vous ainsi les champs à une pareille heure?
you thus the fields at a such hour?

ROMEO.—Hélas! le sommeil a fui depuis longtemps
Alas! (the) sleep has fled since long time
mon chevet solitaire; le soin de mes brebis ne me touche
my bolster solitary; the care of my sheep not me concerns
plus; j'ai perdu l'appétit; je suis malade.
more; I have lost the appetite; I am ill.

JULIET.—Immolez un coq à Esculape.
Sacrifice a cock to Æsculapius.

ROMEO.—Esculape ne saurait me guérir.
Æsculapius not could me cure.

JULIET.—Quelle est donc cette terrible maladie?
What is then this terrible malady?

ROMEO.—Il est un dieu, Juliet, un dieu malin, qui
He is a God, Juliet, a God evil, who

prend plaisir à tourmenter les mortels infortunés ; il *takes pleasure to torment the mortals unfortunate ; he rôde sans cesse autour de nos demeures, et quand roams without ceasing around of our homes, and when il aperçoit un gaillard frais, robuste, bien portant, il he perceives a fellow, ruddy, robust, in good health, he tire de son carquois une flèche empoisonnée et la draws from his quiver an arrow poisoned and it lance contre lui. Aussitôt le malheureux ne dort shoots against him. Immediately the unfortunate not sleeps plus, ne mange plus ; il s'étiôle, il maigrit, il more, not eats more ; he himself etiolates, he thins, he erre dans les champs comme un insensé ; il est atteint wanders in the fields like a madman ; he is touched de ce mal terrible, qui fait souffrir plus que tous of this evil terrible, which makes to suffer more than all les autres maux. the other evils.*

JULIET.—Comment l'appellez-vous ? *How it call you ?*

ROMEO.—L'amour. *The love.*

JULIET.—Vous voulez rire, mon cher ? l'amour faire *You will jest, my dear ? the love to make souffrir ! c'est impossible. L'amour est un baume, un to suffer ! it is impossible. The love is a balm, a parfum, un philtre, tout ce qu'il y a de plus perfume, a philter, all this that he there has of most salulaire ; de plus doux, de plus enivrant sur la terre. wholesome, of most sweet, of most infatuating on the earth. L'amour peuple le sommeil de rêves charmants ; au The love peoples the sleep with dreams charming ; in-lieu de décocher les flèches empoisonnées, ce dieu, stead of to discharge the arrows poisoned, this God, que vous flétrissez de l'épithète de malin, voltige auprès whom you brand of the epithet of evil, flutters near de nous, rafraîchit notre visage avec ses ailes par-of us, refreshes our countenance with his wings per-fumées, et fait retentir une musique divine à nos fumed, and makes to sound a music divine at our côtés. On n'est jamais malade de l'amour. sides. One not is never ill from the love.*

ROMEO.—Qui vous l'a dit? *Who you it has told?*

JULIET.—Dromio. *Dromio.*

ROMEO.—Le gredin! je m'en doutais
The scoundrel! I me of it suspected

JULIET.—Vous dites? *You say?*

ROMEO.—Je dis que vous avez tort de parler avec
I say that you have wrong to speak with

Dromio.

Dromio.

JULIET.—Pourquoi? *Why?*

ROMEO.—Parceque c'est un farceur qui ne cherche
Because it (he) is a farcer who only seeks
qu'à tromper les jeunes bergères.
than to deceive the young shepherdesses.

JULIET.—Ah! bah! *Ah! bosh!*

ROMEO.—C'est comme j'ai l'honneur de vous le dire.
It is as I have the honour of you it to say.

JULIET.—Vraiment! *Truly!*

ROMEO.—Laissons ce sujet, Juliet; venez plutôt
Drop this subject, Juliet; come rather
sous cet ombrage, et là, assis sur l'herbe tendre, je
under this shadow, and there, seated on the grass tender, I
vous dirai ce que c'est que l'amour.
you will tell that which it is as the love.

JULIET.—Vous me l'avez dit; l'amour, selon
You me it have said; the love, according to
vous, est quelque chose qui empêche de dormir et
you, is some thing what prevents of to sleep and
de manger, qui fait maigrir et force les gens à
of to eat, which makes to thin and forces the folks to
se promener toute la journée dans les champs.
themselves to walk all the day in the fields.
J'aime mieux l'amour selon Dromio.
I like better the love according to Dromio.

ROMEO.—Suivez-moi dans ce bosquet, et je cesserai
Follow me in this grove, and I shall cease
de souffrir.
to suffer.

JULIET.—Vous croyez? *You think so?*

ROMEO.—J'en suis sûr. *I of it am sure.*

JULIET.—Je ne vois pas pourquoi je ne vous rendrais
I not see not why I not you should render
 pas ce petit service ; d'autant plus que je me sens très-
not this little service ; the rather more that I me feel very
 fatiguée ; asseyons-nous donc sur l'herbe. Etes-vous
fatigued ; let set us then on the grass. Are you
 mieux ?
better ?

ROMEO.—Bien mieux. *Much better.*

JULIET.—L'amour s'en va ? *The love itself goes away ?*

ROMEO.—Au contraire, il augmente.
On the contrary, it augments.

JULIET.—Je ne vous comprends plus. L'amour est
I not you understand more. The love is
 une maladie, et quand elle augmente vous vous trouvez
an illness, and when she augments you you find
 mieux.
better.

ROMEO.—Oui. *Yes.*

JULIET.—J'en suis charmée pour vous.
I of it am delighted for you.

ROMEO.—Juliet ! *Juliet !*

JULIET.—Romeo ! *Romeo !*

ROMEO.—Vos yeux sont doux. *Your eyes are sweet.*

JULIET.—Dromio me le disait hier.
Dromio me it said yesterday.

ROMEO.—Votre bouche est divine.
Your mouth is divine.

JULIET.—Charles me le dira ce soir.
Charles me it will say this evening.

ROMEO.—Vos joues ont l'éclat de la rose et
Your cheeks have the splendour of the rose and
 la blancheur du lait.
the whiteness of the milk.

JULIET.—Chut ! *Hush !*

ROMEO.—Quoi donc ? *What then ?*

JULIET.—N'entendez-vous pas du bruit derrière la
Not hear you not some noise behind the
 charmille ?
hedge ?

ROMEO.— Sans doute quelque nymphe vous aura
Without doubt some nymph you will have
 vue, et pleine de dépit, elle agite les branches en
seen, and full of envy, she moves the branches in
 s'enfuyant.
herself fleeing.

JULIET.—C'est possible. *It is possible.*

ROMEO.— J'ai dans mon étable quatre chevreaux
I have in my stable four young goats
 qui ont à peine brouté le cytise du Mont Aliphère.
which have scarcely browsed the cytisus of Mount Aliphère.

JULIET.—Ah! Ah!

ROMEO.—Cinq génisses blanches comme la neige,
Five heifers white as the snow,
 errant dans mes prairies.
running in my fields.

JULIET.—Tiens! tiens! tiens! *Well! well! well!*

ROMEO.—Mon oncle, le vieux Benvolio, a pas mal
My uncle, the old Benvolio, has not bad
 de fonds placés sur la banque d'Athènes.
of funds placed on the bank of Athens.

JULIET.— Où voulez-vous en venir?

Where will you it drive at?

ROMEO.— A vous offrir tout cela, si vous voulez me
To you to offer all that, if you will me
 suivre.
follow.

JULIET.—Où donc? *Where then?*

ROMEO.— A l'autel de l'hyménée. Crois-moi,
To the altar of the Hymen. Believe me,
 Juliet, ni Dromio ni Ægeon ne t'aimeront autant
Juliet, neither Dromio nor Ægeon not thee will love so much
 que moi. Est-il dans la contrée un berger qui puisse
as me. Is there in the country a shepherd who can
 m'être comparé? qui peut me disputer la palme du
me to be compared? who can me dispute the palm of the
 chant? Aux derniers jeux n'ai-je pas remporté le
song? At the last games not have I not carried off the
 prix du bâton? Tu seras ma sultane, mon Anda-
prize of the baton? Thou wilt be my sultana, my Anda-

louse. Veux-tu me marier? de grâce réponds-moi!

lusian. Wilt thou me to marry? of grace answer me!

JULIET.—Adressez-vous à ma mère.

Address you to my mother.

ROMEO (*lui prenant la main*).—Ah! divine Juliet.

(*her taking the hand*).—Ah! divine Juliet.

JULIET.—Eh bien, Monsieur! Ah, well, Sir!

ROMEO (*voulant lui prendre la taille*).—O,

(*attempting to her to take hold of the waist*).—O,

délirante bergère!

enrapturing shepherdess!

JULIET.—A bas les pattes! *Down the paws!*

ROMEO.—Tu repousses ton époux?

Thou repellest thy husband?

JULIET.—Vous ne l'êtes pas encore.

You not him are not yet.

ROMEO.—Laisse-moi prendre sur tes lèvres un baiser.

Let me to take upon thy lips a kiss.

JULIET (*le repoussant*).—J'entends du bruit....

(*him repelling*).—*I hear some noise....*

ROMEO.—C'est ce bois qui murmure de joie.

It is this wood which murmurs of joy.

JULIET (*se débattant*).—Berger, que faites-vous?

(*herself resisting*).—*Shepherd, what do you?*

ROMEO (*l'embrassant*).—Je cueille mon baiser; que

(*her embracing*).—*I cull my kiss; how*

le miel est doux!

the honey is sweet!

JULIET (*le souffletant*).—Oui, mais l'abeille pique.

(*him slapping*).—*Yes, but the bee stings.*

La joue de Romeo se gonfle; la bergère

The cheek of Romeo itself swells; the shepherdess

s'enfuit derrière les saules.

herself flies behind the willows.

Une dame dont la figure, malgré ses quarante
A lady of whom the face, in spite of her forty
 ans, était encore fort jolie et toute brillante de ce
years, was still very pretty and all brilliant of that

vif éclat qu'on nomme le regain de la beauté,
living lustre which they name the revival of (the) beauty,
 voyant sa jeune bru qui, prête à
seeing her young daughter-in-law who, being ready to
 se rendre à un bal, jetait un coup d'œil sur une
herself to repair to a ball, cast a glance of eye upon a
 glace pour juger de l'effet de sa toilette, lui
mirror for to judge of the effect of her toilet, to her
 demanda d'un air moitié sérieux, moitié souriant :
asked with an air half serious, half smiling :
 "Que donneriez-vous, ma fille, pour avoir ma
What would you give, my daughter, for to have my
 figure?" "Eh! ma mère, ce que vous donneriez
face?" "Eh! my mother, that which you would give
 vous-même pour avoir mon âge."
yourself for to have my age."

WORDS WRITTEN BY THE GREAT PHILOSOPHER
 VOLTAIRE.

Dieu a donné aux hommes les idées de la justice et la
God has given to (the) men the ideas of (the) justice and (the)
 conscience pour les avertir, comme il leur a donné tout ce qui
conscience for them to warn, as he to them has given all that which
 leur est nécessaire; c'est là cette loi naturelle sur laquelle la
to them is necessary; it is there this law natural on which (the)
 religion est fondée.
religion is founded.

La fortune la plus amie vous donne le croc-en-jambe; (the) for-
tune the most friendly you gives a kick on the shins (trips one up).

Ainsi de notre espoir la fortune se joue :
 Tout s'élève ou s'abaisse au branle de sa roue ;
 Et son ordre inégal qui régit l'univers
 Au milieu du bonheur a ses plus grands revers. —CORNEILLE.

As it is with our Hope, so Fortune plays
 With the spokes of her wheel—to drop or raise
 He unequal order which rules the universe,
 In the midst of our joys has its greatest reverse.

EXTRACTIC.

LE VIN ENTRE ET LA RAISON SORT.

Un apologue hébreu, où les effets du vin sont exprimés à
An apologue Hebrew, where the effects of wine are shown to
 la manière orientale, nous apprend que le patriarche Noé
the manner Oriental, us teaches that the patriarch Noah
 s'étant éloigné un moment du premier pied de la
himself being absented a moment from the first stalk of the
 vigne qu'il venait de planter, Satan, transporté de joie,
vine which he came of to plant, Satan, delighted with joy,
 s'en approcha en s'écriant: "Chère plante, je
himself of it approached in himself exclaiming: "Dear plant, I
 veux t'arroser!" et aussitôt il courut chercher quatre
will thee water!" and immediately he ran to fetch four
 animaux différents: un agneau, un singe, un lion, et un porc, *hog,*
 qu'il égorga tour à tour sur le cep, afin que la
which he killed turn by turn on the vine plant, so that the
 vertu de leur sang passât dans la sève, et se propageât
virtue of their blood might pass into the sap, and itself might propagate
 dans les rejetons.
in the shoots.

Cette opération du diable fut très-heureuse, et son influence
This operation of the devil was very successful, and its influence
 s'étendit à tous les vignobles du monde ainsi qu'à leurs
itself extended to all the vineyards of the world as well as to their
 produits. Depuis lors, si l'homme boit une coupe de vin, il
products. Since then, if the man drinks one cup of wine, he
 devient caressant, aimable: il a la douceur de l'agneau. Deux
becomes caressing, amiable: he has the meekness of the lamb. Two
 coupes le rendent vif, folâtre: il va sautant et gambadant
cup renders him sharp, toysome: he goes dancing and frisk-
 comme le singe. Trois lui communiquent le naturel
ing like the monkey. Three to him communicate the nature
 du lion: il se montre fier, intractable; il veut que tout
of the lion: he himself shows fierce, intractable; he will that all
 lui cède, il se croit une puissance, il se dit en
to him give in, he himself believes a power, he himself says in
 lui-même: "Qui peut m'égaler?" Boit-il davantage il
himself: "Who is able me to equal?" Drinks he still more he
 perd le bon sens, il est incapable de se conduire, il
loses the good sense, he is incapable of himself to conduct, he
 se roule dans la fange, il n'est plus qu'un immonde
himself rolls in the mud, he not is more than a filthy
 porc. De là ce proverbe des sages:
hog.
From there this proverb of the sages:

Le vin entre et la raison sort.

The wine enters and the reason goes out.

“Le dîner tue la moitié de Paris, et le souper tue l'autre” (Montesquieu). Mais la gourmandise (f) ne borne pas *the other*” (Montesquieu). *But (the) gluttony (not) limits not* ses funestes effets aux maladies ou à la mort de ceux qui *her deadly effects to the diseases or to the death of those who* s'y adonnent ; elle engendre une foule de vices qui *in-themselves to her abandon ; she engenders a crowd of vices which in-fluent d'une manière déplorable sur la moralité. Combien fluence in a manner deplorable on (the) morality. How many* d'actions coupables se commettent dans les fumées de la di-*of actions faulty themselves commit in the heats (of the) di-*gestion, qui n'auraient pas eu lieu à jeûn ! Les législateurs *gestion, which (not) would have not had place in fasting ! The legislators* de l'antiquité le savaient bien lorsqu'ils appelaient la diététique(f) *of (the) antiquity it knew well when they called in (the) abstinence* à l'appui (m) des bonnes mœurs, en promulguant les lois de *to the support of the good manners, in promulgating (the) laws of* régime. En Egypte, en Grèce, et ailleurs, ils avaient défendu *diet. In Egypt, in Greece, and elsewhere, they had forbidden* de traiter les affaires importantes après le repas, de peur *of to treat the affairs important after the repast, for fear* qu'il n'eût sur elles une influence déraisonnable et *that it not might have on them an influence unreasonable and* perturbatrice. Excellent usage conservé chez les peuples *disturbing. Excellent custom preserved amongst the peoples* modernes pour les délibérations des corps de l'Etat. “Vous *modern for the deliberations of the bodies of the State. “ You* vous étonnez du nombre infini des maladies,” s'écriait *you astonish of the number infinite of illnesses,” himself exclaimed* Sénèque ; “comptez donc les cuisiniers.” “Mange pour vivre, et ne *Seneca ; “count then the cooks.” “Eat for to live, and not* vis pas pour manger.” *live not for to eat.”*

LA PETITE AUMÔNE EST LA BONNE.

The small charity is the good one.

Proverbe très-bien expliqué par ce passage de l'Évangile : *Proverb very well explained by this passage of the Evangelist:* Jésus étant assis un jour près du tronc des pauvres regardait *Jesus being seated one day near of the box of the poor regarded* de quelle manière le peuple y jetait de l'argent. Il vit *in what manner the people there threw in some money. He saw* plusieurs riches qui y en mettaient beaucoup ; il vit aussi *many rich who there of it were putting much ; he saw also* une pauvre veuve qui y déposait deux petites pièces de monnaie *a poor widow who there deposited two little pieces of money* de la valeur d'un quart de sou. Et il appela ses disciples, *of the value of a quarter of halfpenny. And he called his disciples,*

et il leur dit: "En verité, je vous le dis, cette pauvre veuve
and he to them said: "In truth, I to you it say, this poor widow
 a mis plus que tous les autres, car les autres ont mis ce
has put more than all the others, for the others have put that
 dont ils abondaient; mais elle a mis ce dont elle
of which they abounded; but she has put that of which she
 manquait, tout ce qu'elle avait pour vivre."
was in want of, all that which she had for to live on."

IL N'Y A PAS DE MÉTIERS IGNOBLES.

There are not any trades ignoble.

Un métier ne met pas seulement à l'abri du besoin; il
A trade (not) places not only at the shade of the want; it
 met encore à l'abri du vice. C'est pour cela, que plusieurs
places still at the shade of the vice. It's for that, that many
 philosophes ont pensé, que les parents, quelque soient
philosophers have thought, that (the) parents, whatever may be
 leur rang et leur fortune, devraient faire apprendre à leurs en-
their rank and their fortune, should make to teach (to) their chil-
 fants une industrie manuelle, comme le recommandait l'école pha-
dren an industry manual, as so did recommend the school pha-
 risienne des Juifs, par cette maxime rapportée dans le Talmud:
risean of the Jews, by this maxim related in the Talmud:
 "Qui ne donne pas une profession à ses enfants les prépare
"Who (not) gives not a profession to his children them prepares
 à une mauvaise vie." Mahomet a recommandé aussi à tous les
for a bad life." Mahomet has recommended also to all (the)
 Musulmans, même aux fils des rois, d'apprendre un métier et
Mussulmans, even to the sons of kings, (of) to learn a trade and
 d'y travailler quelques heures chaque jour. Les Turcs disent à ce
of to it to work several hours each day. The Turks say on this
 sujet: "Il n'y a pas de métiers ignobles, dès qu'ils
subject: "(It) there are not any trades ignoble, since that (they)
 peuvent servir à la société."
may be able to serve (to the) society."

Il y des métiers si nobles qu'on ne peut les faire pour
There are some trades so noble that one not may them do for
 de l'argent sans se montrer indigne de les faire; tel
(some) money without himself to show unworthy (of) them to do; such
 est celui de l'homme de guerre; tel est celui de l'instituteur.
is the one of the man of war (soldier); such is the one of (the) tutor.
 —J. J. ROUSSEAU, *Emile*.

ANCIENT RITUALISTIC PROVERBS.

Folle est la brebis qui au loup se confesse; folle est la
Silly is the sheep who to the wolf herself confesses; silly is the
 poule qui au renard se confesse; derrière la croix souvent
hen who to the fox herself confesses; behind the cross often
 se tient le diable.
himself holds the devil.

REPETITION EXERCISES.

CHAQUE OISEAU TROUVE SON NID BEAU.
 each bird finds his nest beautiful.



le bouvreil (m), *bullfinch*.
 chaque (pronoun), *each, every*.
 un oiseau (m), *a bird*.
 ——— de passage, *a bird of passage*.
 l'oiseleur (m), *the bird catcher*.
 à vol d'oiseaux, *as the bird flies*.
 tirer aux oiseaux, *to shoot at the birds*.
 chasse aux oiseaux, *the chase or shooting at birds*.
 c'est l'oiseau qui chant, *it's the bird which sings*.
 trouver (v. a.), *to find, to seek*.
 aller trouver quelqu'un, *to go to find somebody*.
 se trouver mal, *to find oneself unwell*.
 son (m. adj.), sa (f), ses (pl.), *his, hers, theirs*. (See page 33.)
 le son (noun, mas.), *the sound*; le son du tambour, *the beat of the drum*.
 un nid (m), *a nest*.
 beau (adj. m), belle (f), *fine, beautiful*.
 e beau temps, *the fine weather*.
 le beau monde, *meaning fashionable people*.
 une belle figure, *a fine face*.

beau (adverb), tout beau, *gently, softly.*

vous avez beau dire, *you have fine speech*, or meaning, "*say what you like,*" or, "*you speak in vain.*"

chanter (v. a.), *to sing, to praise, to warble, to crow.*

le chant (m) d'un oiseau, *the song of a bird.*

—— du coq, *cock crowing.*

un maître à chanter, *singing master.*

chanter faux, *to sing falsely, out of tune.*

chansonnier (m), chansonnière (f), *songster.*

un oeuf (m), *egg.*

les oeufs dans le nid, *the eggs in the nest.*

—— frais, *the eggs new, fresh eggs.*

—— pochés, *poached eggs.*

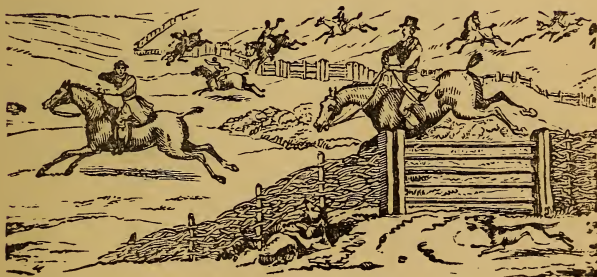
—— brouillés, *buttered eggs.*

un oeuf à la coque, *an egg in the shell lightly boiled.*

oeuf de Pâque, *Easter egg.*

LA CHASSE AU RENARD.

the chase to the fox.



les chasseurs, *the hunters.*

le chien (m), *the dog.*

les chiens de chasse, *the dogs of chase, or hounds.*

le chasse chien, *whipper in.*

les chevaux de chasse, *the horses of chase, or hunters.*

le renard (m), *the fox*; renarde (f), *vixen.*

agir en renard, *to act slyly like a fox.*

renarder (v. n.), *to play the fox.*

une renardière (f), *a fox's earth hole.*

BRITTANY,
A.D. 1600.NORMANDY,
A.D. 1830.EMPIRE,
A.D. 1796.

LES MODES HISTORIQUES ; the fashions historical.

DRESS AND FASHION. La mode et à la mode.

To dress, vêtir, habiller, parer.

Dress, habillement (m), vêtement (m).

—— of woman's hair, coiffeur de femme (m).

—— one's own hair, se coiffer.

—— maker, sempstress, couturière (f), costumier (m).

Dresser, valet de chambre (m), femme de chambre (f).

—— of hair, coiffeur (m), coiffeuse (f).

Dressing, parure, toilette (f).

—— gown, robe de chambre (f).

Chacun fasse à sa mode. *Each one makes to her fashion.*

la mode (f), *fashion, custom.*

être de mode, *to be in fashion.*

suivre la mode, *to follow the fashion.*

se mettre à la mode, *to dress to the fashion.*

le mode (noun, m), "*the mood*," must not be confounded with "*la mode*" (see page 16).

modèle (m), *pattern, copy.*

habit (m), *habit, dress, garment.*

—— de deuil, *dress of mourning.*

prendre l'habit, *to take the dress (of religion).*

habiller (v. a.), *to dress, put on clothes.*

parer (v. a.) *to deck, adorn*; paré, *adorned.*

parure (noun, f), *dress, attire.*

parure de diamants, *set of diamonds.*

vêtement (noun, m), *raiment, apparel.*

vêtir (v. a.), *to dress, to clothe*; vêtu, *clad.*

se vêtir, *to clothe one's self.*

cheveu (m), *hair of the head.*

coupe des cheveux, *cutting of hair, hair-cutting.*

coupé (m), *cut, cutting.*

coiffer (v. a.), *to cut, to coif, to dress the hair.*

coiffe (f), *cap*; coiffe de nuit (f), *nightcap.*

se coiffer, *to dress one's own hair.*

coiffeur (m), coiffeuse (f), *hairdresser.*

coiffeur de nuit, *dressing of night.*

coiffer une bouteille, *to cap a bottle.*

être coiffé d'une opinion, means *self-opinionated.*

né coiffé, means *lucky, or born with a silver spoon in the mouth.*



COURSE DE CHEVAUX. RACE OF HORSES.

two jockeys à terre, to earth.

un cheval devant l'autre, one horse before the other.

un devant l'autre, one before the other.

par-devant, in front of.

par-devant et par derrière, before and behind

ci-devant, formerly, already.

avant votre arrivée, before your arrival.

prendre les devants, to go before.

tomber à terre, to fall to the ground, say, from above it.

— *sur terre, to fall upon the ground.*

— *par terre, to fall by the earth, whilst on the earth, or stumble and fall.*

tomber de cheval, to fall from the horse.

être jeté à bas de son cheval, to be thrown from his horse.

la tombée (f), the fall of day.

la chute des feuilles, the fall of the leaves.

par ici, this way.

par là, that way.

par où, which, where.

par de là, that side.

par le haut, upwards.

par le bas, downwards.

par-dessus, on, upon.

par dessous, under.

par ci par là, here and there.

un cheval bien rétif, a horse very restive.

un cheval de pur sang, a horse of pure blood.

le cavalier, the horseman ; la cavalière, the horsewoman.

écuyer (m), riding-master ; écuyère (f), horsewoman.

écuyer qui dresse les chevaux, stableman who dresses the horses.

equitation, horsemanship ; harnacheur, harness-maker.

harnais, horse gear ; harnacher (v. a.), to harness.

ferrier un cheval, to shoe a horse.

le fouet, the whip ; l'écurie, the stable.

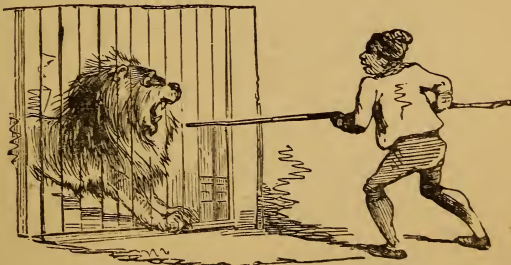
les écuyers (pl.), the hand rails.

UNE SENTINELLE.

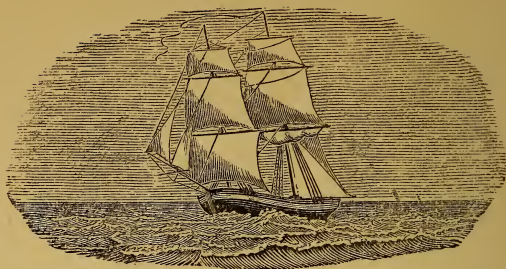


être en sentinelle, *to be on sentry.*

Every noun which designates man is masculine, except *sentinelle* and *vedette*, see page 12.



enrager dans sa peau.
enraged in his skin (mad).



UN VAISSEAU MARCHAND, LEGER À LA VIOLE.
a ship (merchant), nimble to the sail.

un vaisseau (m), *a vessel, ship.*

un marchand (m), *a merchant.*

marchand en gros, *a merchant in wholesale.*

— en détail, — *retail.*

— en fer, — *iron.*

léger (adj., m), légère (adj., f), *light, nimble.*

avoir la tête légère, *to have the head light, or giddy.*

la voile (f), *the sail*; fair voile, *to make sail.*

mettre à la voile, *to set sail*; deployer les voiles, *to unfurl the sails.*

foncer de voile, *to crowd sail.*

le voile (m), *the veil*; prendre le voile, *to take the veil*;
jeter un voile sur, *to throw the veil over.*

mer (f), *sea*; pleine mer, *high water*; basse mer, *ebb.*

outré mer, *over sea*; mettre à la mer, *to put to sea.*

la côte de la mer, *the coast of the sea.*

un tableau de mer (m), *a picture of the sea.*

sel marin (m), *sea salt.*

le mal (m) de mer, *the sickness of the sea, or seasick.*

la mer calm, *the sea quiet*; la mer orageuse, *the sea stormy.*

poisson de mer, *fish of the sea*; oiseau de mer, *bird of the sea.*

la vague (f), *the wave, billow*; vagues de la mer, *waves of the sea.*

la côte (f), *sea coast*, must not be confounded with *la cote* (f), which means "*quotation*," from *coter*, *to quote*;
nor *le côté* (m), meaning *side*; *de mon côté*, *on my side.*



hors (pronoun), *out*.

hors de combat, *disabled*.

hors de raison, *out of reason, unreasonable*.

hors de blâme et de soupçon, *free from blame and suspicion*.

hors d'heure, *out of time, late, beyond the hour*.

hors la ville, *out of town*.

— de saison, *out of season*.

— de doute, *without doubt*.

— de soi-même, *out of one's self, or senseless*.

— de prix, *out of price (very dear)*.

— d'œuvre (pl.), *side dishes, dainties*.

de (prep.), *of, from, by, with, some*.

en moins de deux heures, *in less than two hours*.

de bien en mieux, *better and better*.

de bon vin, *of good wine, some good wine*.

trop de vin, *too much wine*.

le dé (m), *the thimble*.

combat (m), *fight, struggle*.

combattre (v. a.), *to combat, to engage, to fight*.

combat littéraire, *literary contest*.



MENER	PAÎTRE	LES	MOUTONS.
to drive	to pasture	the	sheep.

mener (v. a.), *to lead, to conduct, to drive.*

mener une vie sainte, *to lead a holy life.*

—— une affaire, *to conduct business.*

—— un cheval à la main, *to lead a horse by the hand.*

—— quelqu'un par le nez, *to lead someone by the nose.*

—— grand bruit, *to make a big noise.*

les (article, plural), *the* ; les (adj.), *see page 38.*

paître (v. a.), *to graze, to feed, to eat.*

faire paître, *to pasture, to grass.*

le paysage (m), *the landscape.*

l'église (m), *the church.*

le champ (m), *the field.*

—— de bataille (m), *field of battle.*

sur-le-champ (adverb), *immediately.*

un mouton (m), *a sheep* ; une brebis (f), *a sheep, ewe.*

côtelettes de mouton, *chops of mutton.*

pieds de mouton, *trotters, or feet of sheep.*

peau de mouton, *skin of sheep.*

un berger (m), *a shepherd.*

une bergère (f), *a shepherdess.*

la bergerette (f), *the young shepherdess.*

le peintre (m), *the painter.*

la peinture (f), *the picture.*

brave en peinture, *brave in painting, means "a braggart."*

UN PORTRAIT D'AMOUR.

A portrait of Cupid.

Ce qui m'oblige à
That which me forces to
l'aimer, c'est qu'il
him to love, it's that he
me fait les doux yeux.
me makes the sweet eyes.

LE MIEL EST DOUX, MAIS
the honey is sweet, but

L'ABEILLE PIQUE.

the bee stings.

le miel (m), *the honey*; rayon
de miel, honey-comb.

la lune de miel (f), *the moon of honey.*

est, *third person singular of verb être, to be.*

l'est (m), *the east wind, noun.*

doux (m. adjective)—douce (fem. adjective) *sweet.*

l'abeille (f), *the bee*; mouche à miel (f), *bee.*

piquer (of the verb active), *piquer, to prick, to sting.*

piquer la curiosité, *to excite curiosity.*



Le larron court à toutes jambes devant l'officier de police.

The thief runs with all legs before the officer of police.

Je cours à vous, *I run to you.*

Où courez-vous ainsi? *Where run you thus?*

Qu'est-ce qui vous presse tant?

What is this which you press so much?



le cheval (m), *the horse.*

—— rétif, *restive.*

—— de selle, *saddle-horse.*

—— de carrosse, *coach-horse.*

monter à cheval, *to ride on horseback.*

être à cheval, *to be on horseback.*

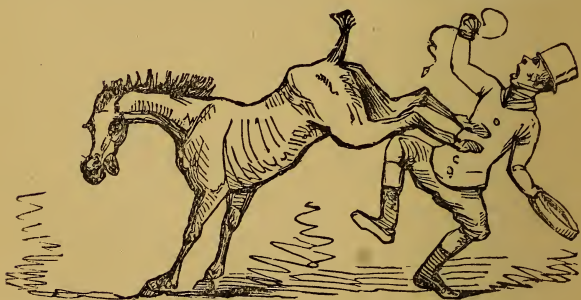
cheval léger à la main, *horse light to the hand.*

brider son cheval par la queue, *bridle his horse by the tail,*
means, "to commence at the wrong end."

un cheval de légère taille, *a horse of good shape.*

piquer un cheval, *to spur a horse.*

mener un cheval à la main, *to lead a horse by the hand.*



queue de cheval, *tail of the horse.*

cul-de-lampe, *tail piece (of a book) or end.*

la fin couronne l'œuvre, *the end crowns the work,* or "all
is well that ends well."

LA FIN. THE END.



PARIS.

If you are desirous of studying *real life* in Paris in a short space of time, turn out of doors not later than 6 a.m., notice particularly the methods of cleansing the streets, go to a public bath should you need one, or take an early walk to one of the markets, which will considerably amuse you, not only by the curious and strange commodities being exposed for sale, but also by the costumes and manners of the country people. From 6 to 8 a.m. in the business streets the various shops will be opening; you can notice the movements of the working classes, also the fascinating shop girls hurrying to their daily occupations; by which time you will have gained an appetite for breakfast at a *café*. *Cafés* are well worth visiting; they are pleasant places at all times where *real life in Paris* may be seen and cheap refreshments obtained; for breakfast, a large cup of milk coffee with bread can be had for 1 franc. You can scan through the daily papers there if you can read them, or pretend to do so if you cannot, whilst you watch the *exquisite politeness* of the waiters, &c., &c. (never forget to give the value of 1d. or 2d. to the waiters). These *cafés* are convenient places to rest your weary limbs when tired with walking; you can take a seat outside and watch the

passers-by at the price of a glass of beer or wine. About mid-day should you be near the Palais Royal and where there are some of the *most fashionable* and *attractive* shops, you will there see in the square, *should the sun be shining*, a number of people anxiously waiting or loitering about, watches in hands, to regulate them at 12 o'clock gunfire. By this time the various public buildings will have been opened for visitors; you can either slowly or hurriedly pass through one or more of them, also their gardens, or the public promenades until near upon dinner, leaving yourself sufficient time to go and have a wash and brush up at a barber's; then you will be somewhat refreshed and comforted and capable of enjoying your real meal of the day. Do not take or expect a large assortment of dishes in the middle of the day, have a light lunch and wait the usual dining hours; *never ask for English dishes, chops nor steaks, or you will be disappointed both in price and quality.* From 6 to 7 o'clock p.m. is the best time to see life at feeding time; dinners may be had all over Paris at *prix-fixe* (fixed prices) from 1 to 5 francs, but the Palais Royal and its neighbourhood is the quarter the most noted for elegance, &c.; for 2 fcs. 50 c. and waiter's fee may be had a dinner consisting of a plate of soup, three courses at choice, one dessert, half bottle of ordinary wine, and as much bread as you can consume. If dining by the *carte*, you can increase the cost of your dinner to any sum by adding to your plates or qualities of your wines. At 8 o'clock you can be inside a theatre or one of the dancing rooms or gardens, or one of the *cafés* or *cafés chantants*, and there remain until the close or not, as you may think fit; thence to your lodging.

For about 5 fcs. per day you can engage one of the many hotel guides, *domestique de place*; he will take you through Paris and the entire suburbs in a week. This is decidedly the *best plan to adopt* if you can make up a party.

ABATTOIR for the slaughtering of animals is in *Rue de Flandre*. (A small fee is expected.)

AMUSEMENTS.—Dancing and singing places, &c., open at 8 on stated evenings. Bullier, 1 franc; Château Rouge,

1 to 2 *frs.* ; Cirque d'Été, 1 and 2 *frs.* ; Elysée Montmartre, 2 *frs.* ; Mabille, 5 *frs.* ; Tivoli Wauxhall, 1 to 2 *frs.* ; Valentino, 254, Rue St. Honoré, 2 to 3 *frs.* ; Le Prado, near the Observatory ; the Hippodrome, 2 *frs.* ; Concert Besse-lèvre ; Champs Elysées, 2 *frs.*

ARCHES.—Arc de Triomphe du Carrousel ; Arc de l'Etoile ; Porte St. Denis.

ARTESIAN WELL.—*Place de Breteuil*, near the Ecole Militaire.

BANKS.—Banque de France, opposite the *Place des Victoires*, is the National and only Bank for France. Foreign bankers : Ardoin and Co., 10, *Rue Joubert* ; Bischoffsheim and Co., 39, *Boulevard Haussmann* ; Callaghan, 35, *Boulevard Haussmann* ; Comptoir d'Escompte, 14, *Rue Bergère* ; De Lisle and Co., 17, *Rue Pasquier* ; Drexel and Co., 3, *Rue Scribe* ; Ferrera and Co., 3, *Rue Laffitte* ; Fould, 22, *Rue Bergère* ; Gil, 6, *Boulevard des Capucines* ; Grindlay and Co., 30, *Boulevard des Italiens* ; Krauss and Co., 29, *Rue de Provence* ; Lehideux and Co., 3, *Rue Drouot* ; Sherbette and Co., 33, *Rue du Quatre Septembre* ; Mallet frères, 37, *Rue d'Anjou St. Honoré* ; Marcuard, 31, *Rue Lafayette* ; Muller and Co., 13, *Rue Grange Batelière* ; Munroe, 7, *Rue Scribe* ; Pillet-Will and Co., 14, *Rue Moncey* ; Rothschild, 21, *Rue Laffitte* ; Société Générale, 4, *Place de l'Opéra* ; Tucker and Co., 3, *Rue Scribe* ; Vernes, 29, *Rue Taitbout* ; Cheque Bank, 30, *Boulevard des Italiens*.

CAB FARES.—Inside the fortifications, for two or three persons, 1 *fr.* 50 *c.* the drive, or 2 *frs.* the hour ; for four or five persons, 1 *fr.* 70 *c.* the drive, or 2 *frs.* 25 *c.* the hour ; for each package or box, 25 *c.* extra ; after midnight prices are about double.

CATACOMBS.—These extend under a great part of Paris and may be viewed occasionally by asking permission from the *Préfet de la Seine* ; it requires some influence, as permission is not freely given. The chief entrance is in the *Rue de la Tombe-Issoire* ; the walls throughout are lined with skulls and human bones arranged in order and devices, and even chapels are built with them.

CHURCHES.—Cathedral of Notre Dame, La Madeleine, Panthéon, St. Ambroise, St. Augustin, St. Etienne du Mont, St. Eustache, St. Germain l'Auxerrois, St. Germain des Près, St. Gervais, St. Jacques du Haut Pas, St. Laurent, St. Paul, St. Roch, St. Sulpice, St. Vincent de Paul, Ste. Chapelle, Ste. Clotilde, Ste. Geneviève, Sorbonne, Trinité, Val de Grace. American Chapels: 21, *Rue de Berri*, and 17, *Rue Bayard*. Church of England: 5, *Rue d'Aguesseau*; 10 *bis Avenue Marbœuf*; 35, *Rue Boissy d'Anglas*. Church of Scotland: 162, *Rue de Rivoli*. Congregational: 23, *Rue Royale* and 70, *Avenue de la Grande Armée*. Wesleyan: 4, *Rue Roquépine*.

EMBASSIES AND CONSULATES.—**America**: 95, Rue de Chaillot; 3, Rue Scribe. **Argentina**: 5, Rue de Berlin; 13, Rue Grange Batelière. **Austria**: 7, Rue Las Cases; 21, Rue Laffitte. **Belgium**: 153, Faubourg St. Honoré. **Brazil**: 17, Rue de Téhéran; 43, Rue du Colisée. **Chili**: 54, Rue Monceau; 26, Rue de Laval. **Denmark**: 37, Rue de l'Université; 53, Rue d'Hauteville. **Ecuador**: 7, Rue Laffitte. **Germany**: 78, Rue de Lille. **Great Britain, &c.**: 39, Faubourg St. Honoré. **Greece**: 14, Avenue de Messine; 20, Rue Taitbout. **Italy**: 127, Rue St. Dominique; 19, Rue Miroménil. **Netherlands**: 2, Avenue Bosquet; 54, Avenue Joséphine. **Nicaragua**: 44, Avenue Gabriel; 34, Rue de Provence. **Paraguay**: 10, Rue du Mont Thabor; 19, Rue de Grammont. **Peru**: 56, Rue Monceau; 11, Rue de Milan. **Persia**: 65, Avenue Joséphine; 21, Rue de l'Echiquier. **Portugal**: 30, Avenue de Friedland; 66, Rue Caumartin. **Russia**: 76, Rue de Grenelle St. Germain. **Spain**: 25, Quai d'Orsay; 125, Avenue des Champs Elysées. **Switzerland**: 3, Rue Blanche. **Turkey**: 17, Rue Laffitte. **Venezuela**: 32, Rue Poissonnière.

ENVIRONS OF PARIS BY RAIL.—Argenteuil, Asnières, Autueil, Bouget, Buzenval, Champigny, Compiègne, Enghien, Fontainebleau, Montmorency, Sceaux, Sèvres, St. Cloud, St. Denis, St. Germain, Versailles, Vincennes. Steamers between Paris and St. Cloud and Suresnes.

FOUNTAINS.—The chief of which are Cuvier, Château

d'Eau, Grenelle, Innocents, Luxembourg, Molière, St. Michel, St. Sulpice, and at Versailles.

GALLERIES OF PAINTINGS AND MUSEUMS.—The Luxembourg for living artists ; the Louvre for every style of art, divided into eighteen different classes ; the Hôtel de Cluny, containing an Antiquarian Collection ; admissions any day excepting Monday. The Bourbon Palace is noted for its painted walls, ceilings, and library of 200,000 volumes.

GARDENS AND PROMENADES.—Bois de Boulogne ; Buttes Chaumont ; Champ de Mars ; Champs Elysées : Jardin d'Acclimatation of Wild Animals ; entrance 1 *franc* week day, and 50 *centimes* on Sundays and holidays. The Jardin des Plantes, which is a botanical garden but contains quite a number of wild animals, has also a Chemical Laboratory, Cabinets of Anatomy and of Natural History ; the entrance *is free*. Palais Royal Square ; Palais des Thermes ; Parc Monceaux ; St. Cloud ; Tuileries ; Versailles.

INSTITUTIONS AND STATE PROPERTIES.—The Institute of France, *facing the Louvre on the opposite side of the Seine*, is the seat of the French Academy of Art, Literature, and Science. Hôtel Dieu, *next to Notre Dame Cathedral*, is a Public Hospital. Hôtel des Invalides is for military and naval pensioners ; under the dome may be seen the tomb of the Great Napoleon. The Mint is at the Hôtel des Monnaies on *Quai de Conti* ; the manufacturing may be viewed Tuesdays and Fridays, 12 to 3, by asking permission of the Director. There is a valuable collection of coins and medals. Hôtel des Postes. The Gobelins Tapestry Manufactory, 254, *Avenue des Gobelins*, open Wednesdays and Saturdays, 1 to 3. The Tobacco Manufactory, 63, *Quai d'Orsay*, open daily. The Porcelain Manufactory at *Sèvres* any day. The National Printing Office, 89, *Rue Veille du Temple*, visible Thursdays, at 2 o'clock, by permission of the Director.

LIBRARIES.—Bibliothèque Nationale, 58, *Rue Richelieu*. Mazarine, *at the Institute*. Ste.-Geneviève, *Place du Panthéon*. Arsenal, *Rue de Sully*. De la Ville, *Rue Sévigné*. Conservatoire de Musique, 15, *Rue du Faubourg-Poissonnière*. Des Arts et Métiers, *Rue St. Martin*. L'Ecole de Droit

(à la Faculté), *Place du Panthéon*. L'Ecole de Médecine, *Rue de l'Ecole de Médecine*. Des Beaux-Arts, 14, *Rue Bonaparte*. L'Ecole des Mines, 60, *Boulevard St. Michel*. Des Ponts et Chaussées, 28, *Rue des Sts. Pères*. De l'Institut, 21, *Quai Conti*. De l'Université, *Rue de Sorbonne*, and Bourbon Palace.

MARKETS.—Halle au Blé. Halle aux Vins. Halles Centrales, *Rue Berger*.

MEASURES AND WEIGHTS.—The *kilogramme* or *kilo* is the ordinary French weight, it is equal to 2lb. 3oz. avoirdupois English. The *mètre* is the standard measure, being 39 inches long : it is divided into 100 *centimètres*. For long distances the *kilomètre* is made use of, being equal to $\frac{5}{8}$ mile English. The *litre*, about $1\frac{3}{4}$ pint, is a liquid and dry measure ; the *hectolitre* equals 22 gallons ; the *hectare* equals $2\frac{1}{2}$ acres.

MONEY consists in bronze of 5 centimes, termed a *sou*, equal in value to the American cent or the English half-penny, and 10 centimes. Silver, 20 centimes, 50 centimes, 1 franc (or 100 centimes), 2 francs, 5 francs. Gold, 5 francs, 10 francs, 20 francs. *A franc is equal to 9½d. English*.

MORGUE, for dead bodies, is situated in the *Island near Notre Dame*.

NEWSPAPERS printed in English, "American Advertiser," daily, 5, *Rue Scribe*. "American Register," weekly, 2, *Rue Scribe*. "Galignani's Messenger," 224, *Rue de Rivoli*.

POSTE RESTANTE.—*Rues Coq-Héron and Pagevin*.

RAILWAYS.—The *Chemin de Fer de Ceinture* skirts the fortifications inside, about 18 miles in length ; tickets may be taken for the whole circle : outside seats are the best in fine weather. For Germany, Switzerland, and the Rhine the station of the *Chemin de Fer de l'Est* is in *Place de Strasbourg*. For the South of France, the Pyrenees, and Spain the station of the *Chemin de Fer d'Orléans* is *Quai d'Austerlitz*. For Lyons and the Mediterranean the station is at *Boulevard Mazas*. For Normandy, Brittany, and through services to London by Rouen, Dieppe, and Newhaven, the *Chemin de Fer de l'Ouest* has stations in *Rue St. Lazare* and *Boulevard Mont Parnasse*. For Belgium, Holland, Germany, Rus-

sia, and through services to London by Lille, Calais, and Dover, or Boulogne and Folkestone, take the *Chemin de Fer du Nord*, station Place Roubaix.

SUNDRY OBJECTS.—Château de Vincennes, Saturday, 1 to 4. Notre Dame, 12 to 4, for 50 *c.*, and for the Tower, 20 *c.* each person. The Bourse; Colonne de Juillet; Tour St. Jacques; Colonne Vendôme; Dôme du Panthéon—it is customary to give 50 *c.* to the custodian to mount these different columns.

SCHOOLS.—Ecole Militaire. Ecole des Beaux-Arts. Blind, 56, *Boulevard des Invalides*. Deaf and Dumb, 256, *Rue St. Jacques*.

TELEGRAPH OFFICES open day and night, *Rue de Grenelle Saint-Germain* and *Palais de la Bourse*.

THEATRES, with the number of seats and the lowest prices of admission. Ambigu, 1,900, 50 *c.* Athénée-Comique, 2 *frs.* 50*c.* Bouffes Parisiens, 1,200, 1 *fr.* Cluny, 1,100, 1 *fr.* Château d'Eau, 2,000, 50 *c.* Cirque d'Hiver, 1 and 2 *frs.* Châtelet, 3,500, 50 *c.* Folies Dramatiques, 1,200, 50 *c.* Gaîté, 1,800, 75 *c.* Gymnase, 1,200, 1 *fr.* 25 *c.* Historique, 1,700, 50 *c.* Italiens, 1,500, 1 *fr.* 50 *c.* Nouveautés, 2 *fr.* 50 *c.* Odéon, 1,700, 75 *c.* Opéra, 2,200, 2 *fr.* 50 *c.* Opéra Comique, 1,500, 1 *fr.* Palais Royal, 1,000, 2 *frs.* Porte St. Martin, 1,800, 75 *c.* Renaissance, 1,100, 50 *c.* Théâtre Français, 1,400, 1 *fr.* Variétés, 1,250, 1 *fr.* Vaudevilles, 1,300, 1 *fr.*

TRAMWAYS AND OMNIBUSES.—For routes and fares a guide may be purchased for 2*d.* at any of the omnibus stations.

WAYS AND MEANS.—The geographical position of Paris is similar to London, the river Seine dividing North from South. The Cathedral of *Notre Dame* in the Island may be taken as the finger-post pointing east and west. Any one provided with a map of Paris, and a watch-guard charm representing a mariner's compass (costing 1*s.* 6*d.* in London), may traverse the whole city of Paris without asking a single question as to route; otherwise, the ordinary policeman (*sergent de ville*) is ever polite and obliging. Strangers in difficulties should always apply to the *commissaire de police*.

The following letter was written by the late veteran French *savant*, Monsieur Littré, a few weeks before his death ; he was the compiler of a Dictionary of the French Language, in four large thick 4to. volumes, and was a member of the Institute of France.

“ Mesnil-le-Roy, près Maison Laffitte,
“ Seine et Oise, 2 Août, 1879.

“ Monsieur,

“ Votre livre est arrivé dans un mauvais moment pour

*“ Your book is arrived in a bad moment for
moi ; je viens d’être fort malade, et à mon âge, surtout
me ; I come for to be very ill, and at my age, above all
quand on est depuis bien des mois en proie à des souffrances
when one is since many of months prey to the sufferings
permanentes, le rétablissement est pénible et lent. Je me
permanent, the re-establishment is painful and slow. I me
contente donc pour le moment de vous accuser reception
content then for the present of you to acknowledge receipt
de votre envoi, me réservant, si les forces me reviennent,
of your sending, me reserving myself if the strength me returns
d’en prendre plus ample connaissance,
of it to take more ample knowledge,*

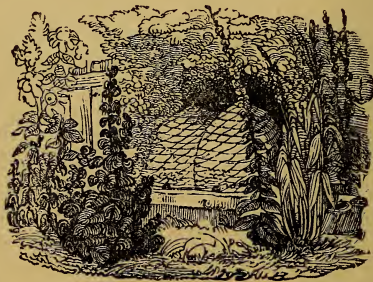
Agreez, Monsieur, l’assurance

Accept, sir, the assurance

de ma haute considération,

of my high consideration,

E. LITTRÉ.



CRITICAL CRITICISMS OF CRITICS ON DRURY'S COMICAL FRENCH GRAMMAR.



THE Author of the "Comical French Grammar," in submitting these Opinions of the Press, wishes to call special attention to the selection which he has culled from a larger quantity, not only of some which are very favourable, but also those *most* severe, leaving the reader to form his own opinion thereon. He would, however, state for himself, that he never had the least idea of aspiring to the comedy of "Tom Hood," nor of the author of the "Comic Latin Grammar;" his only reason for terming it a "Comical Grammar," rather than a "Comic" one, was editorial instinct that, whereas grammar has ever been the most serious part of education, hence any other style would be (according to Webster's Dictionary,) "*divertive, or droll, laughable, ludicrous, ridiculous, sportive,*" whilst "Comic *relates* to Comedy as *distinct* from Tragedy." He did not seek to set himself up as a new grammarian; he regrets, however, that like the old man in the fable, he has not been able to please everybody. Some people cannot see fun in life, however funny it may be, whilst others will find it anywhere and everywhere, although dulness may abound; still he congratulates himself that (excepting one editorial snub), he has received some kind of commendation for his grammatical exertions. As an amusement he commenced it, but with ideas that "it might be profitable for *self-instruction* to others," also perhaps "to himself in another form" he completed and had it printed. He believes that book learning might be made less dry, or easier. He thanks his numerous critics for their genuine criticisms which, after all, are really amusing and contradictory, because each editor has taken his sight from a different "point of view," whilst the author compiled it with a view to amusement and instruction combined (had it been entirely Comic it could scarcely have been useful); thus he trusts the public will be induced to partake freely of either the amusement or instruction in his Comical Grammar, as may seem most adapted to their tastes, and which they can do through any bookseller.

He will state here for the information of those parties who are specially interested in the matter of the GENDERS OF FRENCH NOUNS, that he considers his exposition of the same to be the most concise of any yet printed in England. Some grammarians have studiously endeavoured, by many pages of paper and print, to unravel that which they deemed to imagine "a great mystery." He believes that he has, in two pages (13, 14) of his grammar, proved that there is neither mystery nor difficulty, but veritable ease in the acquisition of the real knowledge of the same.

Book Analyst, Dec. 13, 1878.

Those who in their youth plodded wearily through the dull pages of Hamel Levizac, or Warostrecht, will think the rising generation very lucky in having their road through the intricate thickets of French nouns, verbs, and adjectives made easy for them by "Mr. Drury's Comical French Grammar." At a first glance it might be thought from the caricatures scattered through Mr. Drury's little volume that he meant to turn into ridicule the many eccentricities, *entorses* as *Figaro* calls them, of the French Language, but the reader is soon undeceived, for the text is an attempt to lighten the student's task by giving a comical or satirical turn to the phrases which are intended to illustrate the author's teachings, so that laughter and instruction go side by side. The woodcuts, which are in the style of the elder Hood, number over 50, are from the pencil of the author. They are as amusing as anything that appears in the so-called comic periodicals of the day.

Bookseller, Dec. 1, 1878.

Mr. Drury is quite right. The fun in the little volume, both verbal and pictorial, cannot but aid an Englishman in acquiring a fairly good notion of French as spoken in Paris.

City Press, Dec. 11, 1878.

Renders the study of the French language more amusing than it generally proves.

Lloyd's News, Jan. 19, 1879.

We humbly confess that we cannot conceive what is the meaning of the "Comical French Grammar." It is not a bad grammar, and betrays a certain idiomatic knowledge of the French language; but there is not an approach to humour in any part of it, and it is an irritating book, because you see plainly that the author is constantly imagining himself to be vastly amusing.

Pall Mall Gazette, Jan. 2, 1879.

A ridiculous attempt to lighten the difficulties of grammar by the perpetration of feeble jokes. Mr. Drury's tiny illustrations are considerably better than his letterpress; they are also intended to be comical, and sometimes the intention succeeds.

"French in an amusing point of view." One remark only will we make—Euclid says that a "point has no parts or substance," the grammar, therefore, must be small which is contained within it.

Saturday Review, Feb. 8, 1879.

Attempts to combine instruction with jocosity are not, as a rule, desirable or successful; it is fair to Mr. Drury to say that in his venture in this direction, there are one or two amusing hits.

Touchstone, Nov. 30, 1878.

We well remember the "Comic Latin Grammar," with its marvellous illustrations of syntactical and other rules. We call to mind with much pleasure being told how, under their appropriate rules, "Patres Conscripti took a boat and went to Philippi;" but alas, "Stormum surgebat et boatum oversetebat." "Omnes drounderunt, quia swim away non potuerunt;" "Excipe John Periwig, who was tied to the tail of a dead pig." There was something amazingly funny in these and other quaintly comic Anglo-Latin lines interspersed throughout the grammar. The "Comic History of England," too, was eminently comic; but this French Grammar, though amusing enough, is hardly comical. But though it falls short of the claim advanced on its behalf, it is, unquestionably, a grammar which will answer the purpose of the author, who has succeeded in making it "*amusing, easy, sure, and useful.*" There is no doubt that grammar taught in this form is likely to be remembered by the careful and earnest student, for dry rules and regulations are wearisome to study, just as the master who can enforce his teaching by amusing illustrations invariably enlists the undivided attention of his pupils. Thus, though we do not feel justified in describing Mr. Drury's efforts as a French grammarian as he has done, though we have little faith in the comicality of his illustrations, still we allow most willingly that his grammar is really a useful work, and likely to find favour, especially among adult students, who are often terrified out of every attempt they make to master it by the tables, and conjunctions, and declensions, &c.

The Week, Nov. 30, 1878.

Although this is a "comic" book there is a serious purpose aimed at in it. The author is justified in saying that students will find in his grammar "instruction and recreation combined." He gives his readers a very fair insight into the complexities of French grammar, and assists their memory by presenting difficult rules, illustrated by queer little pictures. He also has a number of phrases which he probably desires his readers to learn by heart, and most of which commend themselves to general approbation. Here is one:—"Jaimerais mieux voir entrer chez moi une jolie femme qu'un vilain créancier." These are the author's sentiments, and they do him credit.

Brighton Gazette, Dec. 26, 1878.

If ever there is a royal road to learning, Mr. Drury will have laid down a good piece of the pavement. Side-splitting jokes and comical pictures are the aids which he brings to the pupil who aspires to the French Language. Concurrently, the learner imbibes pure English and good French, so that by the time he has thoroughly studied this handy and amusing little manual, he has gained a fair idea of the construction and employment of the French language.

Doncaster Gazette, Dec. 2, 1878.

Although this work is really comic in its illustrations, it is, nevertheless, an admirable guide to obtaining a knowledge of the French language. It does not profess to be a royal road in completing a student's education, but it is free from dry superfluities, and will materially facilitate his progress.

Dundee Advertiser, Dec. 11, 1878.

Grammar is anything but a comical or humorous study, as every school-boy knows. It is a dry, dull subject at the best, so that every effort towards making its study light and cheerful ought to be encouraged. Mr. Drury has endeavoured to make the study of French easy and pleasant. The method he has taken to do this is, by interspersing the book with a number of what are intended to be comic cuts, after the style of Tom Hood's "Annual," with only a feeble reflection of Hood's humour. The grammar itself, disconnected from its superfluous comicalities, seems fairly good.

Hampshire Advertiser, Dec. 28, 1878.

Deserves hearty commendation for its funny illustrations, which show that the artist is thoroughly imbued with a sense of humour, as well as for the witty examples which the author gives of grammatical rules, &c. The work, however, has not only the comic element to recommend it, for it is one of the best elementary works on the French language we have seen. It is calculated to teach the language pleasantly and effectually.

Liverpool Daily Courier, Dec. 23, 1878.

It is clear that Mr. Drury holds a high opinion of his "French in an amusing point of view;" the comical grammarian hopes to prevent English people being confused by French equivalents; and he certainly does convey a good deal of information in small space, and in an amusing, though at times rather vulgar manner. Its arrangements will prevent its acceptance in schools, but adult learners of French will more rapidly gain an insight into the genius of the language from this book than from one of the ordinary grammars. The literal translations from French into English form a noteworthy feature. The work is freely illustrated with comic sketches, one of the earliest of which is "*Un salut à l'Anglaise*," the picture representing a person in a carriage exhibiting what is called the Freemason's sign in one of Captain Marryat's stories.

ERRATA.

Fautes d'impression.

Faults at press.

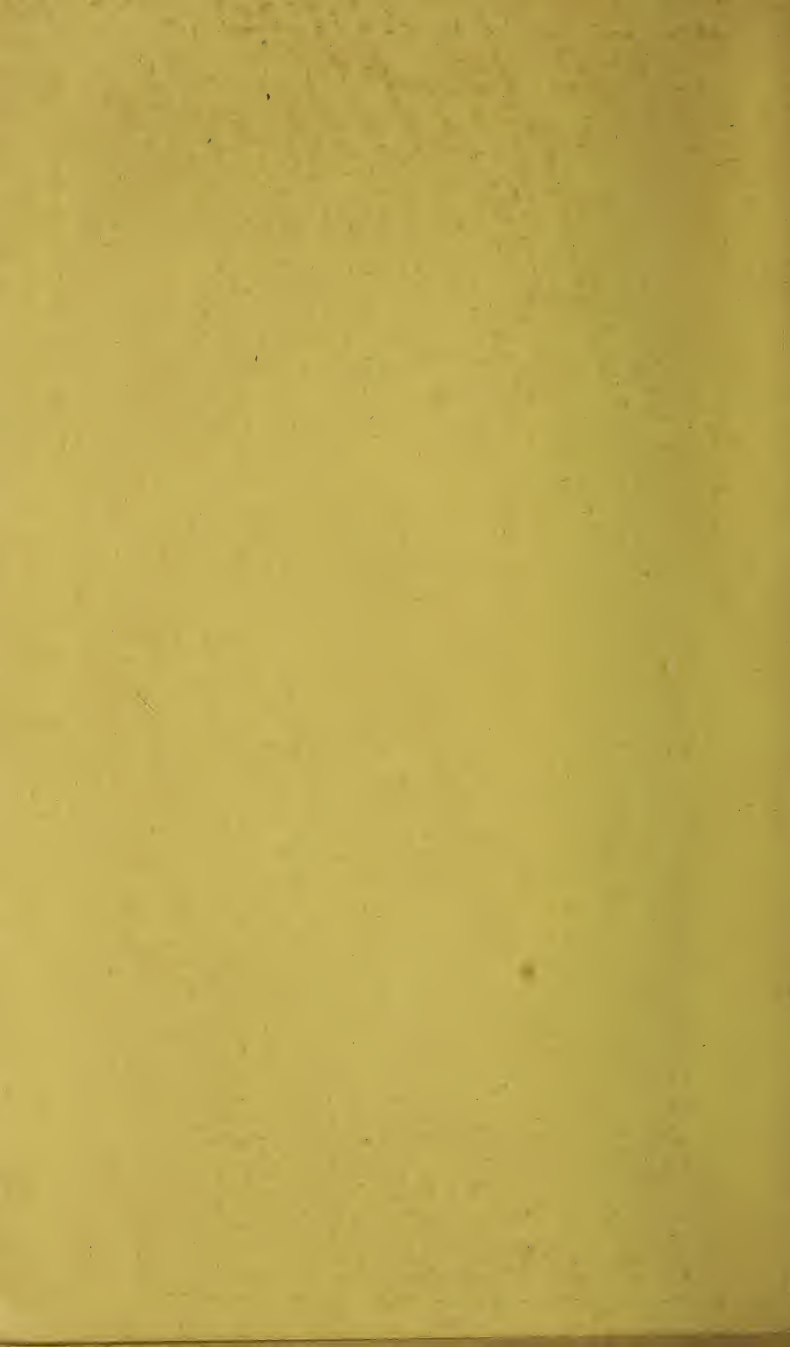
On account of an accident whilst at press, there are three errors on pages 88 and 89, viz. :—

1. On page 88 a broken *b* in *somebody*.
2. On page 88 read "*le beau temps*" for "*e beau temps*," the letter *l* having dropped out.
3. On page 89, fourth line, a letter *h* has become broken in the word *chanter*.

Also, on page 92, read "*écuyer*" for "*ecuyer*."









LIBRARY OF CONGRESS



0 003 116 530 1

